



THE NEW YORK



DRAMATIC MIRROR

VOL. LXI., NO. 1,585.

NEW YORK, SATURDAY, MAY 8, 1909.

PRICE, TEN CENTS.

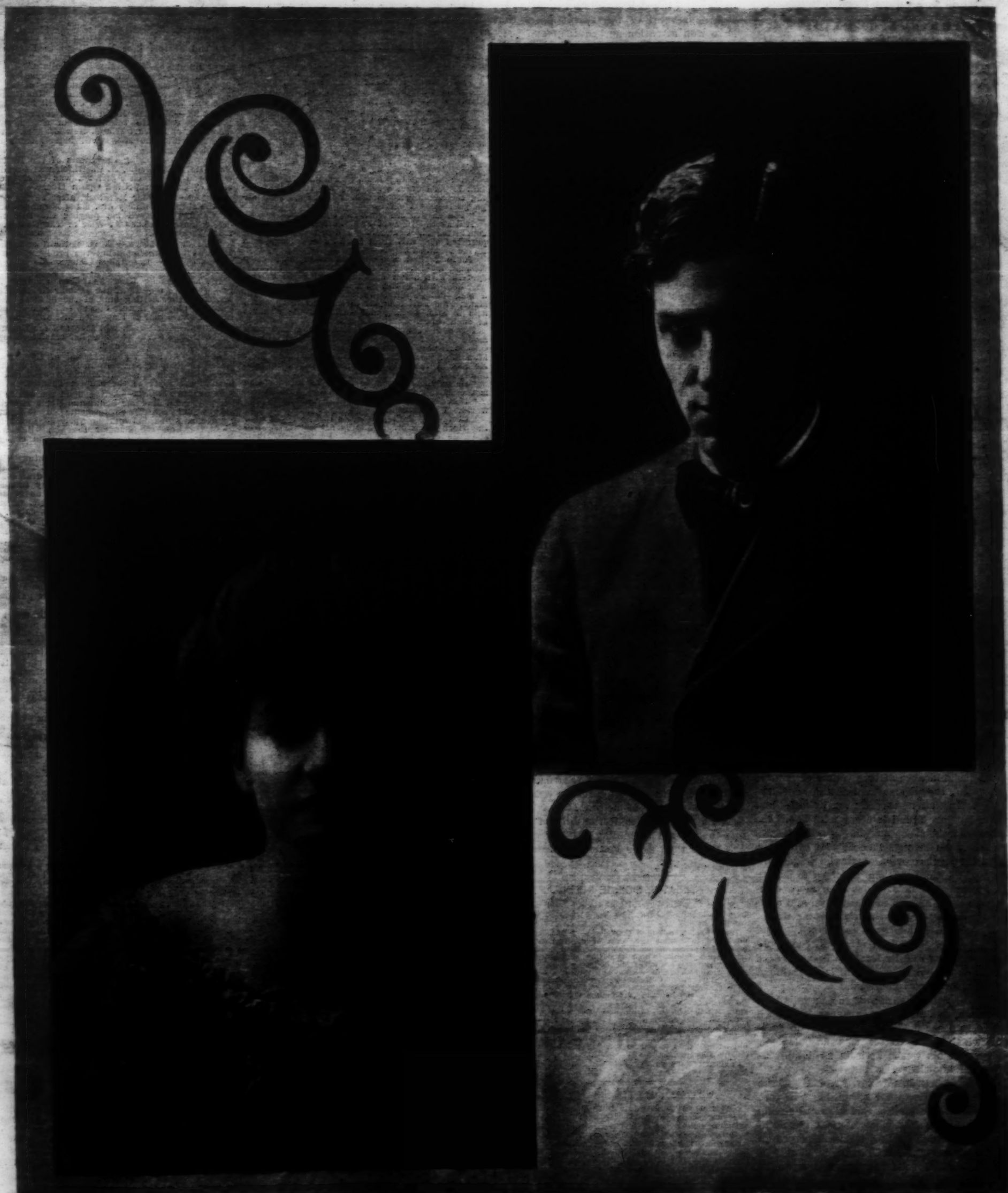


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THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE,
President,
12 West 40th Street.

LYMAN O. FISKE,
Secy. and Treas.,
121 West 42d Street.

CHICAGO OFFICE:

(Otis L. Culburn, Representative)

40 Grand Opera House Building.

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One year, \$6; six months, \$3; three months, \$1.50. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$5.40 per annum. All other foreign countries \$5.50, postage prepaid. Telephone number, 571 Bryant.

Registered cable address, "Drammirror." The Dramatic Mirror is sold in London at Pall Mall American Bookshops, Curzon St., Regent St.; Dan's Agency, 11 Grosvenor St., Leicester Sq., W. C.; Murray's Exchange, 11 Northumberland Ave., W. C. In Paris at Bruckmann's, 11 Avenue de l'Opera. In Liverpool, at Latimer's, 25 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

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Entered at the New York Post Office as Second-Class Matter. Published daily Tuesday.

NEW YORK ----- MAY 8, 1900

Largest Dramatic Circulation in the World.

A NEW-OLD DISCUSSION.

A NEW-OLD discussion has broken out in periodicals about SHAKESPEARE'S use of law terms, the writers concerned seemingly having forgotten that this matter is enshrouded in books among the endless volumes that make up a formidable Shakespeareana.

Sir EDWARD SULLIVAN is one of the latest to combat the theory of the Baconians that the legal verbiage in SHAKESPEARE'S works point to BACON as their author. In the *Nineteenth Century Magazine* he concedes that the ordinary reader of SHAKESPEARE'S works must be struck by the frequency of legal words and phrases in those works. But Sir EDWARD SULLIVAN says the supposed importance of these matters sinks into insignificance after a course of reading through the dramatic literature of the time. In that literature "legal smiles and allusions are found to occur with about the same frequency as in SHAKESPEARE'S works. So strong, indeed," he continues, "is the legal coloring of all the stage writing of the time that one is forced to believe that law talk must have been more common among laymen in those days, and especially among laymen of a playgoing disposition, than it has ever been since." And the essayist points out errors in the application of law and its terms in SHAKESPEARE that BACON, with his careful legal training, would not have committed.

This legal contention of the Baconians is a weak reliance. SHAKESPEARE'S knowledge in other fields than the law—in some of which even BACON was no adept—is shown in his works at least as notably as is legal knowledge.

MARK TWAIN has declared recently on the subject that he would be willing "to rest the whole case for the Baconian authorship of the SHAKESPEARE plays upon the accurate knowledge of law terms displayed in these dramas." Mr. TWAIN is merely a humorist, and good lawyers find flaws in SHAKESPEARE'S law. And who has authorized Mr. TWAIN to rest a case embodying elements of universality on any narrow individual and isolated conclusion? There are some millions on earth—a vast majority of intelligent humanity, in fact—of another mind.

PROFESSOR PHELPS' IDEAS.

THE light in which the contemporary drama appears to persons prominent in the contemporary educational scheme should be noted by all concerned in the theatre.

The impressions of such persons often contain matter of practical suggestion, although now and then they are seen to be too close to ideals to afford serviceable hints to those who otherwise might profit from them.

Professor WILLIAM LYON PHELPS, of Yale University, lectured the other evening at the Art Museum, Springfield, Mass., on "Tendencies of the Drama," and matters running in the mind of so distinguished an educator on this subject, as recorded by the Springfield Republican, are worthy of attention.

Professor PHELPS, on the whole, is an optimist as to the theatre. He says he sees much to commend on the stage to-day as well as ground for hope that great things are in store for its future followers. The last twenty-five years, to his mind, has seen the production of more and better dramas than any other twenty-five years since the last of the Elizabethan drama in 1642. He regards several of the recent plays that have won attention as beautiful and bearing the marks of great drama without being, perhaps, quite literature. He notes how immeasurably behind France and Germany this country is in the opportunities afforded to see good drama, and indicates how close to the national education the theatre in those countries is. He says that the so-called musical comedy is an exorcism which reached its climax about 1903, and is falling off. He even thinks that there is a chance to revive the comic operas of GILBERT and SULLIVAN.

Vaudeville causes Professor PHELPS little uneasiness, and its popularity he thinks may have an important effect on the regular drama. It tends to force the drama to make a more characteristic and definite appeal than that made by the variety show, which aims simply to entertain without making any mental effort necessary. This tends to draw more sharply the line between the two. The drama has suffered because people have been inclined to think that, like vaudeville, it was intended only to amuse. The turning of many novelists and men who have achieved distinction in other arts to the drama Professor PHELPS regards as significant. The publishing of plays which the copyright law has made so general is another development that he thinks augurs well for the drama.

The influence of IMAGIN, he believes, is the greatest of all modern influences. Professor PHELPS says that there is often too much scenery in the modern drama. Adequate scenery is desirable, but too much does not stimulate the imagination. On the contrary, it debases it. The Puritans could worship in a barn, not because they were without imagination, but because they had an imagination that showed them the glory of the saints, though they did worship in a barn. Too much scenery, he says, is a little for the imagination to do. There is mis-lead for the good of the drama in the writing of a play for one actor. Professor PHELPS contends, and he deplores it, controlling commercialism in the drama, for art of all things must be free. He said that the rise in prices tends to hurt the drama; for some reason God has not given the majority of intellectual people a large amount of money. The dramatization of the novel Professor PHELPS regards as debasing and with no better reason behind it than the making of actors out of prizefighters. He believes it the duty of every one to find out something about dramatic art, to be thus made better able to appreciate it.

THEATRE LICENSE RULING.

Police Commissioner Newham on April 26 sent to each manager of a New York theatre the following letter:

Dear Sir: The Police Commissioner has deemed it advisable to change the form of application for licenses for places of public amusement. I inclose new application blank, which must be executed by the proper person, acknowledged before a notary public or a commissioner of deeds, and returned to the License Bureau, 300 Mulberry Street, Manhattan, at your earliest convenience.

In giving the location of premises do not state that they are located at the corner of two streets, but state specifically the street and exact number of the premises. Respectfully,

Third Deputy Commissioner.

The new application differs but little from the old except that it provides a record of the owner of the playhouse.

Theatre licenses are renewed on the first of May.

WILLIAM GILLETTE WILL RETIRE.

After a short farewell tour of the principal American cities in a repertory of his successes, William Gillette will retire from the stage, and will be associated with Charles Frohman in the management of a New York theatre. Mr. Gillette is now at Rayon, N. C., and will sail for Europe on May 8.

Mr. Gillette has been on the stage since he was twenty years old. He made his first hit in *The Gilded Age* at the old Park Theatre in 1875, and was first seen as a star in 1881, when he played the title role in his own play, *The Professor*. He has written sixteen plays, some of them having been among the biggest money makers ever produced in this country.

Mr. Gillette is also the inventor of many stage appliances, the originator of many stage effects, and is reputed to be one of the wealthiest men connected with theatrical affairs in this country.

THE MATINEE GIRL.

SHE GIVES INTIMATE GLIMPSES OF HEINRICH CONRIED AS IMPRESARIO AND MAN.

His Moods Varied at Every Meeting, but He Impressed with Dignity, Kindliness and Force—A Friend of the Actors' Home—A Beautiful Woman Described.

HEINRICH CONRIED has gone. Those singers who, at the Metropolitan Opera House, dwelt in amity with him, and those others who wrought in discord, will miss him. The players whom not remotely he managed at the Irving Place Theatre will miss him. At the Actors' Home on Staten Island he will be missed, for he was one of the directors of the Home, and an active one. Artists and business men who have met him will miss him, too, as a vital memory, for Herr Direktor Conried had a way of making one think about him, or not permitting one to forget him.

I met Mr. Conried three times, always in varying moods. The first time we were making a transatlantic crossing. All aboard were in the returning-from-a-vacation spirit. Mr. Conried trod the deck with vigor. He tossed back his shock of auburn hair streaked with gray with the gesture of a lion waking from a jungle nap. He gave to the feeble folk, pale and tottering in their deck chairs, the impression of ex-audacious vitality.

Those who had made few crossings talked spiritedly of train connections and hotel rates and the difficulties of making change on the Continent. Those to whom crossings had become a habit merely closed their eyes, smiled languidly and absorbed ozone. At table they made a least of entertaining one another. Herr Conried succeeded. He told of the first visit he had made to Paris.

"I was very poor," he said, simply. "But I was also clearly. In the little hotel near the 'Academy of Music' where I stayed a bath, I ordered one, not knowing what I afterward knew. I knew it would cost something, but I did not know their big prices. It was the day before I was leaving for home. I had planned to take my sisters some souvenirs of my visit. I would rise early and go to one of the department stores to buy the gifts before I caught my train. My friends, I never visited the department store, and for the best possible reason. When I had taken my bath there was no money left. Not a sou. I had to go home without the presents for my sisters."

On that crossing I learned how men dare to talk to each other when they are friends. Passing the smoking room door I heard spirited language issuing from it.

"You daunted old mutt, can't you see?" It was the voice of Paul Potter, after he had committed *The Conquerors* and before he had perpetrated *The Girl from Ictoria* and *The Queen of the Moon*.

There replied a deep-toned voice with crisp German accent. The reply was in dashes interspersed with a few dots for drawing the breath. The door was swung open and I expected to see a body catapulted down the cabin stairs. Instead, Paul Potter and Heinrich Conried appeared arm in arm, smiling and hurling awful epithets at each other.

I saw Herr Conried again when he had been made director of the Metropolitan Opera House. One successful season of its management was behind him. He was at the beginning of another. He named the singers he had engaged for the new year.

"Berta Morena will be here," he said. "She is the most beautiful woman in the world."

"Describe the most beautiful woman in the world," I challenged.

"Certainly," he replied. No task ever appalled the Herr Direktor. "She is all harmony. No one line of her figure is more prominent than the others. The curves of her body flow into each other. So the lines of her face. That meeting of one grace into another with none dominant is beauty."

"Is she stately or vivacious?"

"A little of each. Just enough," was his answer. "You feel that you would like to ask her to have a glass of champagne, though you know she wouldn't drink champagne with you."

My last glimpse of him was at one of the anniversary celebrations of the founding of the Actors' Home. There was no mirth in his mood that sunny Sunday afternoon. He was tremendously earnest, for he was talking of practical affairs, and Herr Direktor Conried was in all things practical. He finished an address with the words:

"Every person who earns more than twenty-five dollars a week should save at least one-fourth of his earnings."

Heinrich Conried was a brave man. He was a prodigious worker. He had a boundless ambition. He was one who had risen from the lower levels of life to the heights of great attainment. Later he had been buffeted and bruised. The wounds have been self-healed. He would have climbed harder and higher. But disease laid its heavy hand upon him. He strove to shake it off. He strove by travel, by confident words, by a gay spirit, and striving in all these ways, last week he died.

It was the blunder of ignorance, or the equal blunder of bad taste, that led a New York newspaper to employ a discharged employee of Herr Conried's to write the impresario's obituary sketch. By such a blunder, Stephen Girard's memory was passed down the generations to contempt. By such a blunder the public was permitted to look upon the director through the wrong end of the telescope and see him minimized. It was more than a blunder. It was a crime. For Heinrich Conried was a great man.

When Frank Reicher returns from his tour with Miss Marlowe he will not rest, unless he chooses to regard his teaching his beautiful young sister, Hedwig, to speak English is rest. With German-English dictionary in hand she is counting the days until "Brudner Frank comes home."

"I had many questions to ask him, my brudder Frank," she says. "One is why do we in the Fatherland always when we speak a sentence go down at the end, and always you Americans go up, up, like the French? The English words are not hard, but the English inflection, that is so very strange."

Miss Reicher will play Anna in *On the Eve*. Henry B. Harris has engaged her for the role if she can play it in English. One look into the resolute eyes of the handsome young Teuton, a brown Nance O'Neill, convinces the beholder that she will.

Did you ever see a good soldier at rest after a hard march? That is the spectacle Mrs. Jack Haverly affords at the sanatorium where, through the generosity of Sam H. Harris, she is resting. Mrs. Haverly's black eyes and hair are thrown into relief by the new crimson dressing gown that was one of Mr. Harris' gifts. Her tired feet rest in crimson slippers of softest leather. She lies where all the sunshine in all the big town seems to converge upon her white bed.

The old soldier had to stop fighting for awhile—only awhile, I hope," she says, looking wistfully into the faces of visitors.

There are masses of flowers in the sick room. There is a smiling, watchful nurse in a blue uniform and white cap and apron. It is an ideal place for a tired soldier to camp. When Mr. Harris called he asked Sol Bloom to take in hand a testimonial fund for Mrs. Haverly. For a time her harassed mind is at rest.

When the "old soldier strikes camp" we must remember that here has been a weary march, remember it when she appears at the stage doors with the small bag, heavy with the wares she sells.

At their rooms in Forty-second Street Jack Haverly's daughter, Ida, holds the fort alone.

THE MATINEE GIRL.

PERSONAL.

GRIFFIN.—Gerald Griffin left for Mount Clemens, Mich., on April 25 to spend three weeks. At the end of this time he will go to Europe to gather material for a lecture upon "How to Tour Europe on Three Hundred Dollars."

SOTHERN.—President Taft, accompanied by Mrs. Taft, was among the audience at E. H. Sothern's performance of *Richelleu* at the Belasco Theatre, Washington, D. C., on April 26.

MELBA.—Madame Melba has discovered a remarkable contralto voice, that of a girl, Miss Thomson, of Stewart Island, New Zealand. It is said that Madame Melba will herself teach her young protégé.

FREMSTAD.—Among the guests of the Battery Park Hotel, Asheville, N. C., which was partially destroyed by fire on April 25, was Olive Fremstad, of the Metropolitan Opera House.

MCINTOSH.—Burr McIntosh, after having been off the stage for nine years, made his appearance in Chicago on April 25, playing the title role originated by Thomas A. Wise in *The Gentleman from Mississippi*.

SOTHERN-MARLOWE.—E. H. Sothern and Julia Marlowe are contemplating the production of a two-part play by Agnes Bangs Morgan, of Brooklyn.

RING.—Blanche Ring has been engaged for two weeks to appear at the Delmar Gardens, St. Louis, as the visiting star of the musical stock company playing there. She will be seen in *Miss Dolly Dollars* and *It Happened in Nordland*.

REHAN.—Ada Rehan will soon sail for England and will pass the Summer at her seaside cottage, near Drigg, in Cumberland.

ADAMS.—A model and pedestal of the Dubois statue of Joan of Arc, now in the Palais Royale, Paris, has been made for Maude Adams, and is now in the foyer of the Empire Theatre.

SCHUMANN-HAERKE.—Acting upon the advice of her physician, Madame Schumann-Haerke canceled all of her Spring engagements in Germany, France and Belgium and on April 25 sailed for New York on the steamer *Blucher*. She will rest here until she begins her Autumn engagements.

SHAW.—In an address before the Century Theatre Club at the Hotel Astor on April 23, Mary Shaw said: "If the standards of the drama are low women are to blame for it. I say this because it is, unfortunately, the truth, as women make up sixty-five or seventy per cent. of the audiences to which theatrical managers cater."

MODJESKA.—Madame Modjeska's will was filed for probate at Santa Ana, Cal., April 23. Bequests amounting to \$5,000 are made, with the remainder to her husband, Count Bosma. However, the value of the estate is given as only \$5,000.

WATKINS.—A portrait of William Hodge as Daniel Voorhees Pile in *The Man from Home* is on exhibition at Knoedler's Galleries. The painting is by Susanne Watkins.

ARMSTRONG.—Paul Armstrong celebrated his fortieth birthday on April 24, and was presented with a walrus leather suit case by Lawrence Wheat, who is playing in Mr. Armstrong's comedy, *Going Some*, at the Belasco Theatre.

POWERS.—James T. Powers, who made the American adaptation of *Havana*, in which he is now appearing at the Casino, has been asked by Leslie Stuart, the composer, to write lyrics for Mr. Stuart's new musical production soon to be staged in London.

BARNUM.—An accounting of the estate of the late P. T. Barnum, filed in the Probate Court at Bridgeport, Conn., shows that the income from the property was \$58,468 last year. Of this amount \$40,000 goes to the widow, now the Baroness d'Orengian, of Paris.

GARDEN.—Mary Garden sailed for Europe on April 25. She will meet Oscar Hammerstein in Paris and discuss with him her repertoire for next Winter. Miss Garden declares she will not appear in either *Elektra* or *Monna Vanna*.

SARDOU.—Victorien Sardou's collection of porcelains, miniatures, paintings, etchings, sculptures and furniture, which was placed on sale in Paris April 26, attracted a crowd and caused spirited bidding.

HOPPER.—Edna Wallace Hopper will star next season in a musical play to be written by George M. Cohan and to be called *The Harrigan Girl*. It will be produced in September.

HILLIARD.—Robert Hilliard expects to establish a new trust company upon a plan original with him. Mr. Hilliard was once a broker, and he is confident that his new plan will appeal especially to theatrical people interested in investment or speculation.

WALTER.—Eugene Walter's one-act play, *The Wolf Dog*, will be presented by a notable cast of players at the annual festival of the Friars at the New York Theatre on the afternoon of May 14.

LACKAYE.—Wilton Lackaye addressed the Société des Beaux Arts at their dinner at the Waldorf-Astoria on April 28. He attacked the presentation of immoral plays.

DALE.—Alan Dale sailed for Europe last Thursday to criticize foreign plays for the *American* during the Summer.

BELLEVUE.—Kyrle Bellevue will sail for Europe on May 11 for a tour of Spain and a cruise on his yacht. He will return to the United States in August.

McKEE.—Frank McKee has leased the Majestic Theatre, but does not get possession until the lease held by the Shuberts expires in September, 1911.

BOOKING FOR A WESTERN CIRCUIT.

George B. Peck, booking manager for the Chicago-Iowa circuit of Chamberlain, Harrington and Kindt, is in the city on his annual visit to book attractions, having an office in the Knickerbocker Theatre Building. The circuit controls the time of fifty-four houses.

PLAINFIELD GETS DRAMA.

The Proctor Theatre at Plainfield, N. J., will next season book dramatic and musical productions as well as vaudeville. The stage will be remodeled during the Summer.

THE USHER



The death of Heinrich Conried had been expected, from accounts given for some time of his physical condition, and thus befell without exciting the interest that otherwise would have followed the event, though it has inspired a wide regret.

How quickly a man who has been prominent in the theatre may pass from the attention due to a distinctive place he has won by mere absence from the duties that distinguished him and the scenes in which those duties were performed is exemplified in the passing of this notable figure.

Mr. Conried's first solid claim to fame was based on his conduct of the Irving Place Theatre in this city. He had been in kindred activities, and had even won a place as a player before he took up the duties of management; but his direction of this theatre of German speech was so able, under difficulties, that the public never realized—for its patronage was ever meagre—that it commanded international attention. Here he produced the great plays—modern as well as classic—of his native tongue, not with elaborate effects of scenery and accessories, but in a spirit of art and truth, and here he brought great players from Germany to perform in a company that under him was notable for its symmetry of individuality. Thus the Irving Place Theatre became a playhouse distinguished beyond its modest material qualities and its environment, and its director was decorated by the German Emperor with the Order of the Crown for excellence in his expositions of German art.

Mr. Conried's later connection with operatic management at the Metropolitan developed much in his favor as well as much for which he was criticised; but the fact that he worked under great difficulties in this field, which was essentially strange to him, during a period that developed an amazing opposition in the Manhattan enterprise under Mr. Hammerstein, will suggest a withholding of final judgment upon his administration until time shall soothe animosities and reveal all the circumstances with which he was forced to contend.

The dramatic profession may well honor the memory of Mr. Conried for his work as actor and manager, as well as for his unselfish concern and work for the Actors' Fund Home on Staten Island, of which he was a director. And if the New Theatre—which was an enterprise of his brain—shall prosper and exert the influence expected of it, no matter under whose direction, some measure of its renown must be credited to this remarkable man.

A recent report as to the sums spent in amusements in Paris during the past year said that receipts at the theatres, music halls, concerts and public entertainments, including boxing, aggregated \$9,171,400.

This sum is \$20,000 in excess of that of the preceding year. But it includes some \$200,000 of receipts at museums and exhibitions which did not figure in the previous year's showing.

An analysis shows that the Opéra received \$626,000, a decrease as compared with the previous year of \$17,400. The Opéra Comique, the Comédie Française, the Châtelet, the Gaîté, Gymnase and the Odéon also showed similar decreases, while Sarah Bernhardt's theatre had receipts of \$224,200, a decrease of \$30,400, and the Théâtre Réjane with receipts of \$181,000 showed a decrease of \$20,400.

The other prominent theatres enjoyed increased receipts. The Variétés, which shows the greatest increase, had the very successful comedy, *Le Roi*. Antoine's Theatre owes its increase to *Sherlock Holmes* and the *Athenée* to a like work, *Arsène Lupin*.

Music halls took in \$1,154,000. The Folies Bergère heads the list with \$304,000, an increase of \$83,200. Cinematograph shows received \$321,000, the largest being the Hippodrome, \$127,800.

In an editorial on "The German Drama in New York," the *Tribune* notes the failure of a recent effort to establish this drama in a fine new theatre favorably located as to population, and gives as one of the causes—if not the chief cause—the fact that the great German actors who formerly came to this country because here they enjoyed pecuniary returns beyond those they could realize abroad now receive salaries in Berlin so large that no New York manager of a German theatre could bid them up.

Another cause of the decline of the professional German drama in New York is stated by the manager who recently failed here as the indifference of the 600,000 Germans in New York, because they have many social organizations which give performances that satisfy the craving for drama in the German tongue.

"With this gloomy forecast confronting them," says the *Tribune*, "the patrons of the German stage naturally recall the words of Heinrich Conried, who said several years ago: 'When the young and pleasure loving Germans wanted the German theatre it was a necessary institution, but that day is rapidly passing. The young men and women have grown old, and their children take no interest in the German stage.' There are, however, still many persons who believe that a well-managed German playhouse could be successfully conducted in New York, and it remains to be seen whether they will find a man courageous enough to fill the place occupied with varying success by Wiese, Haman, Amberg, Neuendorf, Conried and Baumfeld."

Has not the *Tribune* missed—and did not Mr. Conried miss—the essential fact in this matter? The children of those who originally made up the audiences of the German theatres in New York were for the most part American born, as are their children. And while

the original Germans adhered and still adhere to their native tongue their children and their children's children have been brought up in the schools and elsewhere in contact with English speech, the drama of which, naturally, appeals to them. This would seem to be the reason for the decline of the German drama in New York.

The Rochester *Post-Express*, noting the usual—and somewhat conventional—ceremonies at Stratford-on-Avon on the 345th anniversary of Shakespeare's birth, seems dissatisfied.

"While the affair was successful," says the *Post-Express*, "and a good time was had" by all present, still we feel that something was lacking in the memorial ceremonies in honor of the man who wrote not for an age but for all time. A poem by Brander Matthews would not have been out of place, and the ceremony could have been brought to a more fitting conclusion by Elbert Hubbard laying upon the tomb a wreath inscribed with the compliments of the Roycrofters."

Why invidious distinctions? There is many another person of note in this country that might have ornamented the occasion.

THE LAMBS' GAMBOLE

De Wolf Hopper to Deliver Antony's Oration and James O'Neill to Appear as Brutus.

At the annual gambol of the Lambs, which will be held at the Metropolitan Opera House on Monday, May 24, an "all-star production" of the funeral scene from *Julius Caesar* will be the feature.

James O'Neill will deliver the Brutus oration and De Wolf Hopper that of Antony. William Muldoon, who has not been seen upon the stage since he appeared with McCullough as *The Fighting Gaul* in *The Gladiator*, will be captain of the guard accompanying the bier. The four members of the guard will be Eugene Cowles, Frank Belcher, Maclyn Arbuckle and William Stewart.

In the mob, which is to be led by Dandie and William Farum, will be such prominent actors as Wilton Lackaye, Robert Hilliard, William Courtleigh, Joe Minor, Arthur Byron and Cyril Scott. David Belasco will also be seen in this array of "supernumeraries."

ENGAGEMENTS FOR HEROD

Charles Harbury, H. Cooper Cliffe, Morten Selten, Lionel Belmont, Harry Redding, Pickering Brown, Olive Oliver, and Mabel Crawley have been engaged by William Faversham for the production of *Herod*, with which he will open his season in New York next October. Julie Opp will play the leading feminine role. The cast will include forty speaking parts and 125 supernumeraries.

The musical setting is by S. Coleridge Taylor and is the same as that used by Beerholm Tree in his London production. The scenery is to be by Ernest Albert.

Rehearsals have been held by Mr. Faversham during his tour in *The World and His Wife*. Final dress rehearsals will be held in New York next September.

MANAGER WILLIAMS ENTERTAINED

Percy G. Williams was the guest of honor at a dinner given by The Friars on April 25 at the Hotel Astor.

Among the speakers were Senator Patrick McCarran, Remond Wolf, Will Cressy, Martin Saxe, William Grossman, Walter C. Kelly, and Walter De Freece.

A vaudeville entertainment wound up the evening. In the bill were Vesta Tilley, Will M. Cressy and Blanche Dayne, Sam Bernard, Lew Fields and George Behan, Joseph E. Howard and Mabel Barrison, Bert Green and Irene Franklin, William Gould, Jess Schwartz, Jesse Lasky, Military Octette with "The Girl with the Baton," Lee Harrison, William Montgomery, and Florence Moore.

BISHOP SCORES INDECENT PLAYS

Bishop Greer, at a dinner to the National Conference of Church Clubs at the Hotel Astor on April 27, spoke, in part, as follows: "I have in mind the evil, great and growing, working its way into the drama and the theatre. I am not an enemy of the drama or the theatre, but I do condemn the indecent, the salacious and the indecent of the drama and the innuendoes on the stage. It is time for the church and the churchmen to speak out in opposition, to protest and to make that protest loud and strong. This is one of the things that the church clubs can do, to cut out this cancer for the sake of the drama and for the sake of society, the rising generation, the growing youth of both sexes."

SHUBERTS REACHING WEST

J. J. Shubert, acting for Sam S. and Lee Shubert, Inc., has completed arrangements for the lease of the Alhambra Theatre, which is being constructed at Pine Street and Fifth Avenue, Seattle, Wash. This theatre will be completed soon.

It is also announced that the American Theatre, San Francisco, will pass under Shubert control on Sept. 1. It is said that options on sites in Los Angeles, Cal.; Spokane, Wash.; and Portland, Ore., have been taken, and that the firm will secure a foothold in Tacoma, Wash.; Denver, Colo., and other Western cities.

THE CONRIED-METROPOLITAN SUIT

It has been announced by Frederick W. Sperling, the brother-in-law as well as the business representative of the late Heinrich Conried, that the suit brought by the former director against the Metropolitan Opera Company would be carried on by the estate. Mr. Conried sued for \$80,000, claiming a breach of contract. The opera Company receives insurance amounting to \$150,000, the director's life having been insured for that amount, some years ago, in the company's favor.

CLARA MORRIS' HOME SAVED

The proceeds of the benefit tendered to Clara Morris on April 16 were utilized to pay the long overdue interest and taxes on her home at Riverdale-on-the-Hudson, thus preventing the forced sale of the property. It is Miss Morris' intention to dispose of her equity in this property and buy a smaller place.

A small balance in cash remains in the hands of the Twelfth Night Club and will be paid over to Miss Morris.

SHUBERTS RELEASE WALDORF

By amicable arrangement between Lee Shubert, as executor of Sam S. Shubert, deceased, and the landlord of the Waldorf Theatre Syndicate, all litigation in connection with the lease of that theatre will be terminated. This arrangement was effected by the payment of a considerable sum from Lee Shubert to the landlord of the Waldorf Theatre Syndicate and to the representative of the bondholders of the theatre. Payments were made by Mr. Shubert's attorney, William Klein, who is now in London.

L'EX SCORES FRENCH EDUCATION

Leon Gandillot's four-act comedy, *L'Ex*, produced at the Vaudeville Theatre, Paris, scores the French system of education for girls. The verdict of the Parisian critics is generally favorable to the play, which is said to be deeply imbued with the cynicism of the boulevard.

REVIEWS OF NEW PLAYS.

A PLAY WITH A LESSON AND A NEW SUMMER MUSICAL COMEDY.

Two Nations by Laurence Irving of a French Comedy—Miss Nethercole's Acting Makes Food for Regretful Thought—The Candy Shop Is Diverting—At the Other Playhouses.

To be reviewed next week:
THE GREAT JOHN GANTON.....Lyric
THE RED MOON.....Majestic

Lobby—The Writing on the Wall

Drama, in four acts, by William J. Hurbutt. Produced April 26.

Irving Lawrence.....William Morris
Barbara Lawrence.....Miss Nethercole
Harry.....J. E. Wallace
Muriel Lawrence.....Florence Harrington
Gordon Payne.....Ben Johnson
Lincoln Schuyler.....Robert T. Haines
John Truher.....Frank Craven
Stella.....Beverly Sigsbee
Peter.....Constance Raymond
Christine.....Constance Raymond

In *The Writing on the Wall* William J. Hurbutt has proved himself such an intensely modern playwright, a dramatist so exactly of the moment, that in an effort to reflect truthfully current conditions, he has turned "muckraker." In a word, he has made, or attempted to make, a play from the most disclosures of the dealings of Trinity Church Corporation with its real estate holdings in the tenement districts. As was to be expected, the subject does not make a pretty play. The story deals with Barbara Lawrence and the wife of a wealthy and unscrupulous owner of tenement property in the Houston Street district, and her efforts to be of use in relieving the misfortunes of her husband's poverty-stricken tenants. Her endeavors to persuade Lawrence to improve the property that the houses may be better fitted sanitarily and better guarded against fire, are unavailing. Alone, therefore, Barbara does what she can as a sort of settlement-worker-philanthropist. At a Christmas party in the slums the only child of the poor is born in a tenement, which had its origin in one of the worst fire-trap tenements owned. As if this didn't suffice, Mr. Hurbutt has arranged it that Lincoln Schuyler, the only man in the place who displays any tendencies toward heroism, and even he is handicapped by a boring ability to preach, and with whom it is that Barbara is falling in love, should meet with a violent death in the same conflagration. With the lesson brought so violently home to him, Lawrence "repents," and with Barbara begins anew, with many protestations of future virtue, to help her, rapidly outlined here, is so padded and clogged, particularly in the first and second acts, with dull preaching and mock emotion that it appears subordinate to the serious lesson or future virtue. Mr. Hurbutt seeks to expiate. Never did either of the three make an interesting or successful play.

In a polite announcement to the theatregoing public embodied in an attractive folder contained in the Savoy programme Miss Nethercole declares that, as she sees it, "the true and absolute meaning of the word Art is 'holding the mirror up to nature.'" (It is significant even that Art is awarded a capital A in the quotation, and nature, poor nature, remains modestly "lower case.") In the *Writing on the Wall* Miss Nethercole has substituted artifice for art, and the bewildering result leads one to agree with Augustus Thomas that it would be "ruinous" to follow Shakespeare's adjuration to "hold the mirror up to nature." It is a distorted mirror indeed which Miss Nethercole holds. Her Barbara Lawrence was magnificently unnatural, a triumph of untruth. There were facial distortions, bodily posturings, affectations that spread from her rolling eyes to her never-resting hands, and peculiarities of enunciation—none of which together with any being in the nature which Miss Nethercole declares it her desire to reflect. Once, at the end of the third act, and then of but a few minutes' duration, the actress struck a key of sincerity so sure and true that had her entire performance been attuned to it she would have scored a veritable triumph. But one golden moment was lost in four acts of trickery. It has become almost the fashion among writers of the theatre, when writing of Miss Nethercole, to declare at length her "decline" and her weakness in yielding to the temptation to let artifice and trickery supplant the powers she displayed earlier, in her *Paula Tanqueray*, for instance. Her work in *The Writing on the Wall* is conclusive proof that such criticism was justified. 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THE ACTORS' SOCIETY.

SEVERAL ADDITIONS STRENGTHEN THE ROLL FOR FRIDAY'S BENEFIT.

The "Hello Girls," Elsie Janis, Victor Herbert, and many others join the long list—Sunday Night's Reception a Fitting Finish to the Society's Series for the Season—Something About Henry Pemberton—The Loving Cup Contest—News of Members.



Henry W. Pemberton, an excellent portrait of whom appears above, is one of the most earnest members of the Actors' Society, in which he has always evinced a sincere interest. Mr. Pemberton has been in the profession for the past fifteen years. He has appeared in support of many well-known stars, and a few years ago undertook stock work so successfully in the West that long engagements in such organizations in Chicago, St. Louis, Denver, and Salt Lake City followed in rapid succession. Early in the season just ending Mr. Pemberton was featured as Lord Lemley in *The Mummy* and the *Humming Bird*. On April 19 he opened at the Bijou Theatre, this city, as Congressman Norton in *A Gentleman from Mississippi*, and met with such success that he was immediately engaged by Brady and Griesmer to remain under their management next season. Mr. Pemberton is still a young man, and his future promises much.

The society's annual benefit, which occurs at the Hudson Theatre Friday afternoon, is an event eagerly awaited, not only by members but by all the profession and theatregoers generally who are interested in the society's aims and welfare. The programme grows bigger daily, and among the numbers will be Ernest Lambert and the "Hello Girls" from Havana, Elsie Janis, Victor Herbert, Jefferson De Angella, Jack Harsard, William Courtleigh, George Leon Moore, John McCloskey, Carle Bowman, Eugene Presbury, Digby Bell, and Thomas A. Wiles. Strong features include the performance of a new one-act play by Beulah Marie Dix, entitled *The Hundredth Trick*, with the following cast: Connaught O'Carane, Ben Johnson; Art O'Carane, Helen Ware; Robert Lord Borlase, Jacob Wendell, Jr.; Henry Stewholy, James J. Ryan. A new one-act play by Eugene Walter, called *The Wolf Dog*, will be produced by William Courtleigh and a competent supporting cast. This is the play in which Mr. Courtleigh will probably be seen later in vaudeville. Edmund Bress and Ina Hammer, also, will present a one-act play. A welcome feature this year will be the abolition of the custom of having flowers, candy or photographs sold in the foyer. One can enjoy the benefit without being coaxed into buying numerous things one doesn't want.

Sunday evening's reception brought this season's series of these enjoyable events to an end in fine style. The rooms were crowded with players and practically every attraction in town or hereabouts was represented among the guests.



It has been decided to bring the voting contest for the society's loving cup, a photograph of which is here printed, to a close on June 28, at six p.m., awarding it to the theatre having the largest number of votes for its cleanest stage and dressing-rooms. Until that date votes may be sent to the Sanitation Committee, Actors' Society of America, 133 West Forty-fifth Street, New York.

Willard Dashiell has been engaged as director of the Poll Stock Company, Waterbury, Conn., beginning his directorship yesterday.

H. Ogden Crane is to be the stage-manager at the society's benefit Friday afternoon.

In the list of members in good standing printed in the Spring Number of *This Mirror* the names of Edna West, Alice Washburn, Harry A. Hadfield, and Linnie Hadfield were inadvertently omitted.

Bonnie Maud has been engaged to play Prince Edward in *Richard III* at the Richmond Theatre, Staten Island, this week.

Alf Helton is building a bungalow at Roscobel Island, Crogers-on-the-Hudson.

Carrie Lee Stoyke is rehearsing in a new

sketch by Russell Collins for early vaudeville production.

The Actors' Society is well represented in Mac M. Barnes' *Benning* and company's vaudeville playlet, *Mrs. Foster's First*, which opened in Winnipeg last night, playing Sullivan and Cordine time. The author, Charles J. Bell, and all the players in the little cast are members in good standing.

Thomas Williams, who recently closed with Benjamin Chapin in *Honest Abe*, scored an emphatic success last week in *Lawrence Irving's* native performance of *The Incident*.

George C. Stary has been engaged for character and comedy roles with the *Albee Stock* company in *Providence*, opening May 24.

William Beckett is under contract for some time to come to Astin and Singer.

Charles A. McGrath is on tour with *Ma's New Husband*.

Catherine Coulton, now at the head of her stock company in Grand Rapids, Mich., has been engaged by A. H. Woods for his production of *Estelle*, to be produced at Weber's Theatre in August.

The news of Rose Stahl's immense success in London in *The Chorus Lady* has been welcome indeed to her fellow-members in the society.

Julia Blane and Rogers Lytton are now with Robert Mantell's company at the Academy of Music.

Minerva Florence is rehearsing with George (her for his production of *A Texas Steer*.

John R. Armstrong has been engaged by Brady and Griesmer to support Tim Murphy in *Our Boy*.

AT THE FOREST HOME.

Celebration of the 345th Birthday of William Shakespeare by the Old Players.

The celebration of Shakespeare's 345th birthday at the Edwin Forrest Home on April 23 was a creditable event. Without it was a miserable, rainy day, while within it was joyous and spirited, the old players being as happy as a lot of children.

Although not quite so pretentious as in some former years, the ceremonies were highly interesting and enjoyable and very home-like. More than a hundred guests were present, among them many beautifully gowned women from Philadelphia and adjoining towns. The Home was bright with color effects from flowering plants and great clusters of American Beauty roses.

Miss Frances Gaunt, with Mal Eason, gave a scene from *As You Like It*. John Jack delivered an address on Shakespeare. Mrs. Annie Firmin Jack read the poem scene from *Romeo and Juliet*. Elizabeth Andrews read the Lament of Ophelia. Mrs. Anna Ware Farnes read lines of *Lancelotti* Gobbo, and W. H. Bartholomew, in the Queen Mab speech, was sympathetic and convincing. Mrs. Hester's company from the Chamber Street Opera House, Philadelphia, gave a fine programme. Clifton Crawford and Eva Fallon, of The Three Twins company, and Howard Hanel and John Cope, of the *Blanche Bates* company, materially added to the programme. The Home players all gave selections from Shakespeare's plays, except Mrs. Ethel Greybrook Greaves, who read a poem by Alfred Austin dedicated to Shakespeare's 365th birthday.

The wailing scene from *Richard III*, as given by Mrs. Kate Ludlow, Littell and Charles J. Pyke, was rather unique, from the fact that their united ages amounted to 165 years, as an evidence as to how Shakespeare's text lingers in the memory of the veterans of the stage. Half a century had elapsed since the former had played *Lady Anne* and twenty-seven years since the latter had acted *Richard*.

A collation was served in the dining-room, which was profusely decorated for the occasion. The Board of Managers were represented by Judge Thompson, president; J. Fred Zimmerman, vice-president; Adam Swartz; Samuel S. Sharp, treasurer; Harold B. Warner, secretary, and Andreas Hartel, superintendent.

ACTORS' FUND ANNUAL MEETING.

The twenty-eighth annual meeting of the Actors' Fund of America will take place Tuesday, May 11, at 2 p.m., at the Gaiety Theatre. Election of officers for the ensuing year will take place. Reports of the president, secretary and treasurer will be read and a general resume of business for the past year will be presented at the meeting. All those who are connected with the theatrical profession, either in a business or artistic way, are cordially invited to be present. Thomas McGrath will have charge of the arrangements at the theatre, and all will be made comfortable. He will have a corps of assistants to attend to the list of members and the books of the Fund. Mr. Young will receive the dues of members who may wish to pay. The lower floor will be reserved exclusively for members; those who are not members will be seated in the balcony. No tickets are to be issued, but all who are interested in the work of the Actors' Fund are earnestly requested to attend. It is the hope of the officers of the Fund and the committee in charge that this annual meeting may bring together the largest gathering of professional people ever assembled at any theatre in New York, so that all may hear of the work of this greatest and grandest and broadest of charities. The offices of the Fund will be closed on that day (Tuesday, May 11) from 1 p.m. to 3 p.m., after which hour the rooms will be open until 6 p.m. for inspection by all who wish to visit them.

JOSEPH WEBER'S PLANS.

Early in September Joseph Weber will resume his tour in the travesty on *The Merry Widow* and *The Devil*, opening at the Grand Opera House, New York. The route will extend to the Pacific Coast, terminating late in May at his own theatre. The tour promises to be the most extensive ever made by Mr. Weber, and the company, as heretofore, will only include such players as have reached that stage of success known as stardom. The climax, *Edward Locke's* successful play, will likely remain all Summer at Daly's Theatre, where the melody-drama is now playing and where it has justly been proclaimed one of the greatest successes of the season. At the close of its New York run the piece will be sent on tour, Chicago at present being the objective point. Mr. Weber has been considering several road companies of *The Climax*, but it is his opinion that the general public is entitled to see a success by the same cast that helped to make it such. From present indications *The Girl from Rector's* will remain at Weber's Theatre until Aug. 14, at which time a farce called *Estelle* will make its home at the cozy little theatre until the time for Mr. Weber's return to his own playhouse.

CAMEO KIRBY CLOSES.

After more or less trouble with the authorities in Chicago, instigated by the composition of the Factory Society of that city to the appearance of young Donald Gallagher in *Cameo Kirby*, on the ground that the boy was not sixteen years old, Liebler and Company withdrew the play last Saturday night. The organization refused to let the boy continue to play, and as his role was a very important one and one for which no older substitute could easily be found, the producers had no alternative. The enforced closure is to be regretted, since the play, in which Dustin Farnum was starring, had proved one of the successes of the Chicago season. The tour will be resumed, doubtless, at the beginning of the regular season.

AN INJUNCTION DENIED.

In the United States Circuit Court Judge Wood on April 24 refused to grant a preliminary injunction restraining Mortimer M. Thiese and the Mortimer M. Thiese Amusement Company from producing the sketch, *The End of the Song*, which was part of the *Wine, Woman and Song* production. Application for the injunction was made by Aaron Hoffman, author of the sketch.

HEINRICH CONRIED DEAD.

FORMER THEATRE MANAGER AND METROPOLITAN DIRECTOR PASSES AWAY IN AUSTRIA.

His Five Years at the Opera House—His Artistic Management of the Irving Place Theatre—Notable Productions and Players Under His Direction—His Early Career.



Heinrich Conried, the former director of the Metropolitan Opera House and the Irving Place Theatre, died early in the morning of April 27 at Meran, a small mountain town in the Tyrol, Austria. Several days before his death Mr. Conried suffered an apoplectic stroke, and his condition afterward was such that the end was not unexpected.

Heinrich Conried was born in Bielitz, in the province of Silesia, Austria, Sept. 13, 1855, the son of a tradesman in comfortable circumstances. When very young the boy saw more or less of stage life, several friends of the lad's parents being connected with the local theatre. When ten years of age he declared to his father his intention of becoming an actor, a declaration which is said to have pleased his father none too well. When he was fifteen years old young Conried left school and was apprenticed to a weaver, working at his loom all day but devoting all his spare time and money to the theatre and the study of plays. He appeared in many amateur performances, but never with any very brilliant success. Finally, when seventeen, determined to become an actor, he left Bielitz for Vienna. He failed to obtain an engagement immediately, however, and so took a position in a banking house at a salary only large enough to pay his living expenses and leave a little with which to buy theatre tickets. He fell in with Forster, then a leading comedian at the Burg Theatre, Vienna, and that actor, impressed with the youth's enthusiasm and ambition, obtained for him a modest place in the company at that theatre. Young Conried remained at the Burg Theatre two years and then joined a traveling company as leading comedian. With this organization he remained another two years, playing a wide range of parts, from comedy to tragedy. The experience thus gained proved of great value.

He was offered, finally, a place in one of the important Berlin theatres, and it was during this engagement that he originated the title-role in *Dr. Klaus*, a part in which he often appeared after he came to New York. In 1878, while stage-manager of a theatre in Dresden, Mr. Conried was engaged by Adolph Neumann to come to New York to assume a like position at the Germania Theatre, then the leading German theatre in this city. At that time he was but twenty-three years old.

In New York and in the West, during his first years in this country, he acted and sang, and finally, settling in this city, he became manager of the Thalia Theatre, first as "artistic manager," then as joint manager with Carl Hermann. In the interval he had mastered the English language. In 1882 Mr. Conried became stage-manager of the New York Casino, then managed by Rudolph Aronson, and there he put on a number of operettas, among them *The Queen's Lace Handkerchief*, *The Beggar Student*, and *Boccaccio*.

In 1892 William Steinway put Mr. Conried in charge of the Irving Place Theatre, formerly Amberg's. The house was then in an unsatisfactory condition, artistically and financially. Under Mr. Conried's management, in the fifteen years it was under his direction, the theatre became the foremost German theatre in the country. The most noted German artists appeared there, including, somewhat, the great German actor who died a short time ago; Rudolph Christians, Ferdinand Bonn, Ludwig Barnay, Agnes Sorma, and Helen Odillon. There, too, Mr. Conried produced for the first time *Alt Heidelberg*, *Die Versunkene Glocke*, and *Die Weber*. Among the operettas he mounted there were *Die Fledermaus*, *Boccaccio*, and *Der Bettel Student*. It was not until April, 1907, that Mr. Conried resigned from the management of the Irving Place Theatre.

When Maurice Grau, in 1903, announced his retirement from the directorship of the Metropolitan Opera House, the Metropolitan owners chose Mr. Conried as his successor. The latter, at that time, was at the height of his standing as a theatrical manager, and it is possible that his success as a producer of light opera had more than a little to do with the decision to intrust to him the task of exploiting grand opera at the Metropolitan. From the time of his appointment until his resignation, broken in health and spirit, Jan. 11, 1908, the emphatic points in Mr. Conried's directorship are remembered—the brilliant and artistic start in the Autumn of 1903, his acquisition of Carrara, the first performance of Wagner's *Parsifal*, the single performance on Jan. 22, 1907, of *Richard Strauss' Ocar Wilde's Salome*, the attendant unpleasant controversy about the propriety of the opera, Mr. Conried's illness and his subsequent differences with the stockholders of the Metropolitan. A few months after his resignation he departed to Europe, where he lived until his death. He is survived by a widow and one son, Richard Conried.

During his career many well deserved honors were tendered Mr. Conried. At the Irving Place Theatre, Feb. 23, 1898, his twenty-fifth anniversary in the theatrical profession was celebrated, when an elaborate benefit performance was tendered him, in which the leading German-Americans in the country figured. In 1891 Mr. Conried received the first class of the Ritterkreuz medals also from the Duke of Meiningen, and received medals also from the Italian and Belgian rulers. In 1900 Emperor William awarded to Mr. Conried the Crown Order of the Third Class for merits in German art in America. At the time of his death he was a member of the Board of Directors of the Actors' Fund. Interment will be in this country. The body, accompanied by Mrs. Conried and her son, is to leave Bremen today (May 4) on the *Kronprinzessin Cecilie*, arriving in New York about May 12. The funeral, which will probably be a public one, will be held under the Conried residence, 65 West Seventy-fourth Street.

NEW CLUBHOUSE FOR ELKS.

Plans have been filed for a new clubhouse for New York Lodge No. 1 of the E. P. O. E. The structure is to cost one million dollars and is to contain a theatre seating 875 persons.

REFLECTIONS.

Aaron Hoffman is at work on four musical comedies for next season, one of which, *Blazing*, will be produced by A. H. Woods.

Frank E. Moran, late manager of the Grand Opera in Little Italy, Chicago, has purchased a house on Lake Washington, near Seattle, N. H. Mr. Moran has thoroughly recovered from his attack of appendicitis.

Clifton Mallory has closed his season as a star in *David Garrick* after a tour of 174 nights. This was Mr. Mallory's first season at the head of his own company.

Waggy, the trained pony belonging to Go-Won-Go-Mahack, the Indian actress, died April 13.

Edward Waldmann has engaged *Estelle* Adnet to play June in his production of *Dr. Jekyll and Mr. Hyde*. During the Spring and Summer tour of Dr. Jekyll and Mr. Hyde several special matinees of *Estelle* will be given.

Bonnie Clayton has been engaged for *The Police of 1800* at the Jardin de Paris this Summer. Miss Deane, who was principal dancer in *The Police of 1800*, will make her appearance abroad after the end of her present tour.

R. L. Giffon will produce a play entitled *A Game of Love*, adapted from the Italian. R. J. Hadfield has been engaged for a prominent part.

Joseph M. Gatten has been engaged for *The Catechism*, now appearing in Chicago, the following players: Theodore Babcock, James Wilson, Philip Smalley, Maude Turner Gordon and Miss Lawson.

The *Newspaper's* Home is \$1,600 richer because of the annual benefit performance given by Cohan and Harris at the Academy of Music on April 25. George M. Cohan and other prominent actors made up the bill.

Lillian Lorraine, who has a part in *Miss Innocence*, will go abroad to take vocal lessons upon the conclusion of the play's New York run.

Harold Brooks Franklin, Lester D. Mayne, Joseph Loew and Joshua Loew are the four directors mentioned upon the certificate of incorporation of the Knickerbocker Circuit, 1402 Broadway, New York.

While the season at Newman, Ga., has not been as satisfactory as might be desired, the prospects for the coming season are much brighter. All of the cotton mills, machine shops, etc., are working a full force.

Henry Beach Needham has closed a contract with Klaw and Erlanger to produce his play on American political life entitled *Senator West*.

Dr. Leopold Willner sailed for Europe on April 27, having been forced to close his season six weeks earlier than he had expected on account of a bad cold which affected his vocal chords. He will return to America in the Autumn and will not sing in the meantime.

Members of the Social, Literary and Dramatic Salon, organized by Madame Juliette Bell-Bauske, gave a performance at the Plaza Hotel on April 26 to raise an endowment fund for the Volpe Orchestra.

Countess Saechenyl, who was Gladys Vanderbilt, was the occupant of one of the boxes on April 26 at the Elbert Theatre, where Grace George is appearing in *A Woman's Way*. Thompson Buchanan's comedy.

James Gorman, late of the Cohan and Harris forces, has been engaged as general stage director for *The Police of the Day*, which will open at the Lincoln Square Mar 18. Mr. Gorman has a terpsichorean act called *The Eight Dancing Bricktops*, said to be the smallest pony ballet in the world.

Milton and Sargent Aborn will have three grand opera companies in operation. The third company will open a season of five weeks at the Detroit Opera House on May 10, presenting two operas a week. At the end of the five weeks the company will be reorganized for a season of comic opera revivals.

Porter Emerson Browne has returned to New York, coming as a guest of Frederic Thompson in the latter's private car Virginia.

G. W. Enderbret, amusement manager, Coney Island, Cincinnati, O., will run stock in his new Summer theatre to open May 22.

Augusta Glead, who is now in vaudeville, has been offered a prominent part with Miss Annie Russell in her new play, *Husband*, which is to be produced early next season.

Max Rogers will star next season in a new play by Aaron Hoffman, with music by Max Hoffman, entitled *The Young Turk*. The scenes are laid in Constantinople, and the play will be under the management of Klaw and Erlanger.

Daily concerts will be given at the National Military Home for Disabled Volunteer Soldiers, Marion, Ind., beginning as soon as weather conditions will permit. Crowds attend these concerts, especially at night.

Edward Gonnz, who is playing *Beggie* in *The Awakening* of Mr. Finn, will spend the Summer with his relatives and friends at Marion, Ind.

The *Narrow Path*, a new play by John Montague, will be produced this Spring by the Shuberts.

Walter N. Lawrence has engaged Leonore Harris for an important role in *Idola*, Roy Horniman's dramatization of William J. Locke's novel.

Truly Shattuck won second prize in a recent contest to determine the most popular "principal boy" in the London pantomimes of this season. Miss Shattuck is appearing at the Drury Lane in *Dick Whittington* and scored 11,000 votes against 10,205 votes cast for Queenie Leighton.

Clarence Bennett is preparing a new play, *The Neighbor's Wife*, for production next season. The season will open on Sept. 1. Mr. Bennett was in town last week arranging routes for his attractions.

Mr. and Mrs. Thomas Melzhan (Frances Rinz) have been engaged for the stock company at the Delmar Gardens, St. Louis, this Summer.

Messrs. Martin and Emery, of Chicago, have purchased from Charles B. Dillman the exclusive rights to *The Red Mill* and will offer this musical comedy next season with two companies on the road. This firm will also star Lee Kohlmar in a new play, and will have two companies on tour in *Parsifal*.

Harry L. Lanz, playing in *The Man from Home*, has written an ode called "For Canada and the King."

A second company will soon be organized by the Shuberts to present Paul Armstrong's comedy, *Gone with the Wind*.

The Knox Literary Society, under the direction of Mrs. Lily Wood Morse, gave its ninth annual dramatic entertainment at the Amsterdam Opera House on April 27. The play was Mrs. Rushy's *Boarders*, a comedy by Arthur Lewis Tubbs.

Henry Wolfsohn announces that he has engaged Sergei Rachmannoff, the pianist, for a tour in this country next season.

Marion Francis, the ingenue of the Bennett-Moulton company, now on tour, has assumed with much success the role of Gail Hadfield in *The College Girl*.

A son was born to Mr. and Mrs. John Pollock on April 24. Mr. Pollock is business-manager of *The Girl from Rector's* company, and Mrs. Pollock was formerly well known upon the stage under her maiden name of Minnie Church.

In the Mirror of last week it was stated inadvertently that Franklin M. Van Horn, the well-known customer who died in Atlantic City April 20, was a member of the firm of Van Horn and Son. Mr. Van Horn severed his connection with the latter firm some years ago and has since been the head of the firm of Van Horn and Tetter, now at 161 West Forty-ninth Street.

THE STOCK COMPANIES.

Notes of Various Organizations and Their Membership About the Country.

A summer season of stock began May 1 at Polli's Theatre, Wilkes-Barre, Pa., with a creditable performance of "The Charity Ball." Margaret Fridge and Franklin Russell appeared in the principal roles. Edward Harbour is the stage director and William D. Nealand is the manager of the company, which is called the Polli stock company.

Mable Parry opened in Salome Jane with the Keith stock company at Portland, Me., and was welcomed back by her many friends in that city enthusiastically at every performance of the first week of her return.

Walter Horton has been re-engaged as stage manager of the Polli stock company, Springfield, Mass. Other engagements are Harry Ingram, Irene Timmons, Leo Downing, Harold Lawlor, Harold McDonald, Ada Sherman, Fred Clayton, May Abbott, Elia Thompson and John G. Fox.

The Chicago stock company closed its road season May 1 after forty-two weeks of successful touring during which some managers pronounced it the hardest time yet known. Manager Charles H. Hamilton has retained nearly all of his old company. Three of the members, who have been away during the past season, will rejoin the company this month for their second year under his management. The company will open at the Whitney Opera House, Detroit, May 10, for the summer season.

The Gannon-Pullock stock company, who played a six night engagement at River Grove, Ill., Port Worth, Tex., has been engaged to appear at Lake Cliff Park, just outside of Port Worth, for a summer season of ten weeks.

Edna May Spencer, at the head of her own company, now playing at Jacksonville, Fla., was made an honorary member of one of the women's clubs in that city last week.

Mrs. Mary Eliza Long, of Eliza's Gardens, Dunbar, Colo., announced the following engagements for her summer season: In Eliza, stage director; Harrison Ford, assistant; Peter Eliza, William Wilson, Thomas Flinders, Ray Fairchild, Eugene Hamilton, Ralph Morgan, Charles Norman, Gus Waldron, Ida Hamilton, George and Mary Howe. Among the plays scheduled for production are "My Wife, Sunday," "Peter Pan," "Heavenly Mary Ann," "The College Widow" and "The Boys of Company B."

Frances Nordstrom, who is featured with the Charles Miller stock company, which opened at the Baker Theatre, Rochester, N. Y., on April 26, made her first appearance on the stage in the company of Mrs. Fiske in "Mary Magdalene."

Robert Donahue has resigned as leading man with "The Blue House," and opened a special stock engagement of fourteen weeks at the Star Theatre, Buffalo, N. Y., on April 26.

Levin and Higgins offered J. K. Tillotson's "A Young Wife" as the opening attraction for their new stock company at the Columbia Theatre, Newark, N. J., on April 26. In the cast were Royal Tager, William J. Gross, William E. Gross, George Seligman, Carey Lee, Robert Erickson, Edgar Lewis and others.

Walter Clouston, who wrote the music and the words of "The Stream of Life," will shortly have this song published by the Lenox Music Company, of Boston. Mr. Clouston is a member of the Baker stock in Rochester.

The Kilt Players started an indefinite engagement at the Bijou Theatre, Chicago, last week. Frank Gamble is the manager of the company.

William J. Wilson, manager of Euclid Avenue Gardens, Cleveland, O., and associated with the Cleveland Hippodrome as stage director since its beginning, has been in New York for the past ten days selecting people for the dramatic and operatic summer season at the Gardens. The dramatic season will open May 31 with a well balanced company at the head of which will be Katherine Gray and Robert Drouet. Mr. Wilson has secured a number of successful plays and has promised that the productions will be adequate in every respect. There will be considerable rivalry between the Euclid Gardens and the Colonial, as the latter house is also playing stock with a company headed by Laura Nelson Hall, and with the Auburn company in light opera at the Coliseum the summer season in Cleveland is likely to be the most lively in years.

The Cook stock company will open a season of eight weeks at the Court Square Theatre in Springfield, Mass., beginning May 17. Charles Emerson Cook, of the Belasco forces, and Melville Hammett were in that city April 23 to close the contracts. Many of the Belasco stock company began a season in that city May 10 at Polli's Theatre. Harry Ingram, leading man, and Eugene Hayden, leading woman. Other members of the company are John G. Fox, Dan Lawlor, Farrell McDonald, Ada Sherman, Mary Abbey, and Fred Clayton.

The Orpheum Players, at the Chestnut Street Theatre, have played an important part in the Philadelphia theatrical field. This company has been a factor for the past year and a half. The Chestnut Street Theatre is open all the year round, located on the most prominent business street of the city, and the Orpheum company plays to a more consistently fine business. It is said, then any other theatre in Philadelphia. Apart from this, its productions have been such as to command the attention of all.

Wright Huntington, now in vaudeville, will organize another stock company in September.

The Rev. William Danford, of Chicago, has made contracts with Joseph C. Lincoln for the right to dramatize the latter's novel, "Cy Whitaker's Place."

The Gates of Eden, a Shaker play by the Rev. William Danford, that was recently produced in Chicago and has been handled by Samuel French for stock, has been withdrawn from that use and sold to Nelson Roberts and Francis Bannan for their sole use next season.

Robert S. Taber has joined the Charles Miller stock company at the Baker Theatre, Rochester, N. Y., as leading juvenile.

Samuel French has disposed of The Henrietta to Joseph and William Jefferson for a big revival next season.

WHITMAN WITHDRAWS SUIT.

Stanley Whitman has withdrawn the suit which he entered against Francis Wilson in Baltimore last week, asserting that the actor's play, "The Bachelor's Baby," was an infringement of copyright. Mr. Whitman explained to the satisfaction of Mr. Wilson that there was no likeness, save in title, between the book in question and his play.

PLAYS FOR SUMMER STOCK.

The large increase in summer stock companies this year has created a heavy demand for suitable plays, and the announcement of the American Play Company, giving a select list of valuable plays for summer use in stock or repertory, will be of interest to those classes of managers. The plays specially mentioned by the American Play Company are: "The White Squadron," "The Land of the Midnight Sun," "The Police Patrol," "The Derby Mascot," "The District Fair," and "A Midnight Alarm."

QUEEN OF THE PARADE.

Annette Kellerman did not appear at the Fifth Avenue Theatre yesterday (Monday) owing to the fact that she had been elected queen of the Automobile Parade, in which she participated.

NEW FARCE FOR YORKE AND ADAMS.

In Africa has been chosen as the title of the new musical comedy in which next season E. E. Forrester will present Yorke and Adams. The book is by Aaron Hoffman.

THE SPRING NUMBER.

"The Mirror's" Special Issue to Be Shipped with Unusual Favor Everywhere.

Last week's Spring Number of The Mirror had a phenomenal sale, the ordinary percentage of supplies being quickly exhausted. Personal comments on the number were based on all cities. A few of the approving expressions are given below:

Arthur L. Cason, Portland, Me., says: "I have before me the Spring edition of The Mirror, and wish to express my appreciation as to the work done in the compilation of the number. From the wide range of material and of character, as to content and especially as to its cover, we are thoroughly pleased. It is a beautiful collection of material of interest to those dealing with the theatre; of things dramatically and artistically; of things of literary character and quality, and all presented in a beautiful and attractive manner."

William Kelly, the well-known theatrical journalist, says: "The Spring Number of The New York Dramatic Mirror is issued. It is designed as a substitute for the theatre-going public in the way of a special holiday edition of the Mirror's great and well edited journal. It contains about sixty pages of matter directly and indirectly bearing on the stage and the drama, including many portraits of persons distinguished in dramatic and theatrical art. The cover is an exquisite and timely example of the pictorial art. The reading matter is in the usual Mirror vein of attractiveness and distinguished intelligence."

George F. Goodale says in the Detroit Free Press:

"The Spring Number of The New York Dramatic Mirror is issued. It is designed as a substitute for the theatre-going public in the way of a special holiday edition of the Mirror's great and well edited journal. It contains about sixty pages of matter directly and indirectly bearing on the stage and the drama, including many portraits of persons distinguished in dramatic and theatrical art. The cover is an exquisite and timely example of the pictorial art. The reading matter is in the usual Mirror vein of attractiveness and distinguished intelligence."

The Mirror's Journal says: "A Spring Number of the Mirror has been issued by The Dramatic Mirror, appearing the former (Chicago) issue. The number is in the usual Mirror vein of attractiveness and distinguished intelligence. The growing importance of the motion picture and vaudeville business is revealed in its pages."

THE NEW THEATRE.

Mrs. Anna, Cobble and Robert Mink the First Announcement of Its Plans.

Winthrop Ames, John Corbin, and Leo Shubert have issued a statement outlining definitely the policy and aims of the New Theatre on Central Park West and Fifty-second Street, and giving a prospectus of its dramatic performances. The theatre is to be a place for dramatic performances will be similar to that of the first-class theatre in New York. The scale for operatic performances will be in accordance with prices at the opera house.

The entire orchestra, balcony and second balcony are offered for advance subscription for subscription performances prior to box-office sale. The subscriber will be assured of the same seat throughout the season, and a subscription will carry the privilege of removal from season to season. Not more than six seats in any one series will be sold to a single applicant.

There will be one evening and one matinee performance each week, during twenty weeks of the season, of opera of the type especially adapted to an auditorium of moderate size. The ten lyric operas thus produced will be given by the Metropolitan Opera company, with its usual star casts, supplemented by a specially engaged company of French artists.

In the cases of dramatic productions there will be no long runs, however successful the plays may prove to be. Three productions will be made the opening week of the season. The New Theatre pledges itself to organize and maintain a stock company of notable excellence.

A subscription seat in any one of the series of subscription performances gives the holder the opportunity to witness once each of the twelve dramatic productions, or each of the ten operatic productions, to be given during the first season. Subscriptions applied for under the terms of the circular issued by the directors will be assigned by lot May 25.

GOSPEL.

Mary Alice Goodwin was married to Arthur Thomas Hardy at East Liverpool, O., May 2. Mrs. Goodwin recently obtained a divorce from Paul Gilmore. Mr. Hardy is the manager and proprietor of the Hotel Willard, in West Seventy-sixth Street.

Leon Berg will install at the Yorkville Theatre, beginning May 24, Emil Berli's German comic opera company. The opening operetta will be Der Opernball (The Opera Ball).

A new comedy by Frederick Marland, entitled The Game of Love, will have its first presentation in Baltimore May 10.

The adapter of The World and His Wife, Charles Frederick Nirdlinger, sails for London this week to assist in staging that play for its English production by Martin Harvey.

A report in circulation last Saturday had it that Alice Nielson had made a contract with Mr. Gatti-Casazza to sing next season at the Metropolitan Opera House.

The boys of the De Witt Clinton High School presented George Broadhurst's What Happened to Jones at the Carnegie Lyceum last Saturday night, with much success.

Wilton Lackaye and Lucille La Verne were among the speakers at the banquet of the Pledges Club at the Hotel Astor Sunday evening.

Leslie Gaze, a member of The Candy Shop company, was married at Corning, N. Y., May 2, to Belle Alexander Gorton, the daughter of a former mayor of Corning.

Robert Hillard was the guest of honor and principal speaker at the meeting of the Theatre-goers' Club Sunday evening.

J. Bartley Manners, the playwright, was tendered dinner by about sixty members of the Lotos Club at the clubhouse last Sunday evening. Many theatrical people were present.

The Follies of the Day is announced as the summer attraction at Blaney's Lincoln Square Theatre, opening May 10.

Vera Michalena, the prima donna, and Paul Schindler, the composer and musical director, were married at Jersey City last week.

Beerbohm Tree produced Ibsen's An Enemy of the People at a special matinee performance in London last Friday afternoon. An excellent cast supported Mr. Tree.

At the Metropolitan Theatre, May 17, a season of Italian grand opera will be inaugurated under the direction of Gustav Hendricks.

W. S. Gill closed his season with The Gay Musician on April 17, returning to this city last week. He is now arranging for a vaudeville season, appearing in his act, The Little Game.

Owing to an accident which befell Adelaide Novak, Florence Huntington replaced her in the part of Muriel Lawrence in The Writing on the Wall, with Olga Netherland, at two days' notice and with but one rehearsal.

Clinton Hamilton called last Tuesday for a tour of Spain and Italy.

J. E. Cline, manager of May Stewart, was in New York last week en route to Buffalo. Mr. Cline will return to New York in about ten days and permanently locate his office in the theatrical district. The season of May Stewart closed April 24 at Harrisonburg, Va., after thirty-three weeks' time in an elaborate production of Twelfth Night.

William Courtenay has been engaged by Charles Frohman for next season.

Barnard and Columbia students joined hands on April 20 in a production of three German one-act plays in the original.

LIVING CUPS FOR POPULAR STARS.

LETTER LIST.



At the conclusion of her season in Miss Innocence at the New York Theatre, Saturday evening, May 1, Klaw and Erlanger presented Anna Held with a handsome solid gold loving cup, pictured above. The trophy bears the following inscription:

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IN BROOKLYN THEATRES.

The present theatrical season is nearing its close, and by the end of May only the vaudeville and a few of the burlesque houses will remain open.

At the Broadway Theatre this week the offering is The Queen of the Harem.

The Hamptons are the attraction this week at the Majestic Theatre. The production is provided in adequate and the cast includes Willie Douglas, Anna Wheeler, Sam Glides, Pauline Erhart, Minnie Pined and Joe Ward. Next week, Shore Acres.

The fourth successful week of the Alton Opera company at the Grand Opera House began Monday night with a very creditable presentation of Hippolyte before one of the largest and most responsive audiences of the engagement. The principal feature of interest was the return to the cast of Umberto Sestilli, whose splendid tenor voice was heard to advantage. Alton Rodoni and Alma Rodoni, new and splendid additions to the company, are in the cast. On Thursday, Friday and Saturday nights Faust will be heard with a special cast. The grand opera season will continue three weeks more, after which a season of comic operas will be offered, starting with a revival of Robin Hood.

The Kentucky, with a strong cast and an elaborate production, is seen this week at the Folly Theatre. Next week, Cecil Spooner.

Sam Brothman's Big Show is entertaining large audiences this week at the Star Theatre. In the olio are Polaris-Bruna Trio, Black Frank and co., and the Columbia Quartet. The special feature is Redini and Arthur.

The Bohemian Show, always popular in this house, is offering a bill this week at the Olympic Theatre. The Six Musical Cutties head an excellent olio, which includes James C. Morton, Frank Hayes, Mollie Williams, and Frank Bryan's American Girls.

At the Gayety this week is the Golden Crook company in two clever musical sketches and an attractive olio, including Trio, Letour Sisters, and Alvora.

The Empire Theatre offers The Dreamland Burlesques this week. In The Red Moon, the musical comedy presented, David Martin has the principal part and wins well merited applause. The feature of the olio is Louise Rice. Next week, Washington Society Girls.

The new Casino on Flatbush Avenue is rapidly nearing completion and will open early in September. It will be an addition to the Empire circuit, and will offer the best burlesque companies now playing that wheel.

STOCK COMPANIES.

A supplementary season of stock was inaugurated at the Greenpoint Theatre Monday night, and a large audience turned out to welcome the Crescent Players to the Greenpoint section. The Christian was the play presented by this capable company, with a handsome stage setting and a well distributed cast. G. A. Forbes was a convincing young minister, and added another success to his record. The role of Glory was admirably handled by Joseph McArthur. Emily Melville as Mrs. Calver, Will Melville as Polly Love, and Ben F. Wilson as Lord Eve gave effective characterizations. Next week, A Bachelor's Honeymoon.

Come Payton's Players at the Lee Avenue Theatre offer their patrons a jolly attraction this week in On the Quiet. Many of the lines of the play were drowned in the roar of laughter Monday night. A more delighted audience would be hard to find, and all the favorites were seen to advantage. Minna Phillips, Louis Leon Hall, Joseph Girard, Lee Sterritt and Albert Warburg had the principal roles. Next week, Our New Minister.

The Burglar and the Lady is produced this week by Phillips' stock company at Phillips' Lyceum.

VAUDEVILLE.

At the Fulton, James J. Jeffries is the headliner. The others on the bill are: Dixon, Bowers and Dixon, Eddie Girard and company, McCallen-Carson, Duo, Kenney and Hollis, Rinaldo, Five Juggling Jordans, Alf Ripon, John Salheid, and Katie Barry.

John Tilley is playing his second and last week at the Orpheum. Others appearing this week are: Charlie Case, Hyman Meyer, Ida Fuller, Reynolds and Donegan, Arthur Huston, Work and Over, Fred Soeman, Bert Leslie and company.

The Columbia this week offers the Clipper Comedy Four, the Dancing Four, Chinese Johnny Williams and company, the Hall Brothers, the O'Neill Trio, "Dem Minutal Boys," Gray and Miller, and Harry Henry.

Manager Frank Kenney offers the following bill at Kenney's Theatre on Fulton Street: The Clipper Comedy Four, Graham Sisters, Adams and Mack, Hagen and Westcott, Fay Grosner, McKeever and Finn, and Luce and Luce.

The Bijou Theatre has again changed its policy and will from now on be devoted to motion pictures, with one or two vaudeville acts. The International Vaudeville Company has taken over the house, with Mark Love as manager.

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The Mercury Theatre. He settled in Boston for his permanent home about twenty-five years ago. A native and one who served his country.

WASHINGTON

The Whirlpool is Warmly Received—Summer Opera—Stock at the Columbia.

Washington, May 3. The Spring and Summer season of opera at the National Theatre is a large attendance, with every indication of a record of the popularity that was reached this season. The season opened last week at this theatre, when the company of the National Theatre, under the management of the National Theatre, opened with a new production of "The Whirlpool" by the National Theatre. The production was a success, and the company was warmly received. The National Theatre is a large and comfortable theatre, and the production of "The Whirlpool" was a success. The National Theatre is a large and comfortable theatre, and the production of "The Whirlpool" was a success.

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CINCINNATI

The Season Closing Earlier Than Usual—Bills of the Week.

Cincinnati, May 3.—With the closing of the Grand and the Olympic games, the season, which has not been altogether satisfactory, came practically to an end, about two weeks earlier than usual. The Lyric is in its final week with "The Blue Moon," which opened last night to good attendance. The Grand is in its final week with "The Blue Moon," which opened last night to good attendance. The Grand is in its final week with "The Blue Moon," which opened last night to good attendance.

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THIRD AND LAST SEASON

He did the good action—Curtain—The part was extremely well played—E. T. Thompson. Made much of it by his excellent acting—E. T. Thompson. Deserves special praise for his excellent work—E. T. Thompson. Looked and acted perfectly—E. T. Thompson. Left nothing undone in acting or make-up—E. T. Thompson.

Comical, Character and Most Heavy Loads. Will accept Stage Management of desirable Summer Stock.

JAMES FOSTER MILLIKEN, AT LIBERTY

ATTORNEY-AT-LAW

(Room 224, Langens Building, Times Square)

1505 BROADWAY, NEW YORK CITY.

Telephone No. 1001 Bryant

After more than fifteen years at 287 Broadway, I have removed, for the convenience of my clients, to the above address, where I will give my legal business entrusted to my care prompt attention.

May 1st, 1909.

FOR LEASE!

"THE SWEETEST GIRL IN DIXIE"

FULL LINE OF LITHO PAPER

(Cast 7 Characters)

ADMISSION, Madeline, Art.

FRED SLEMONS, Madeline, Art.

Madame Alexandra Viarda

requests that Ladies and Gentlemen of refinement and talent, who are willing to study parts under her direction and methods, at Lake Placid, Adirondacks, in the production of "Schiller's works," will advise her or call at studio.

110 WEST 44th STREET, NEW YORK.

WANTED!

A Musical or Minstrel production for the Theatrical Stage Employees Benefit, for Park opening May 23. Address communication to J. C. Fidler, 795 N. Main St., Springfield, O.

Be it known that Samuel H. Henshaw, a resident of Boston, is the sole proprietor and author of the dramatic play.

PAUL REVERENDS RIDE

which is covered by a patent and copyright. Any one pirating same will be enjoined.

S. A. FULLER, Attorney, Globe Bldg., Boston.

Nice Furnished Rooms

FULLY FURNISHED—ALL CONVENIENCES. 221 N. 2ND ST.

week the policy of this house will change to vaudeville and moving pictures for the balance of the season.

The Palace Theatre has the following bill: Lee Brothers and Alvin. Holmes and Walden. Weston and Dobson. Ruby Caldwell. Judding Miller. and moving pictures.

The Throughbreds, featuring Mlle. La Touche, hold forth at the Palace Theatre. The Throughbreds, featuring Mlle. La Touche, hold forth at the Palace Theatre. The Throughbreds, featuring Mlle. La Touche, hold forth at the Palace Theatre.

The stock company at the Strand presents Kathleen Mavourneen. The stock company at the Strand presents Kathleen Mavourneen. The stock company at the Strand presents Kathleen Mavourneen.

ALBERT S. L. HEWES.

IN A NEW \$1,000,000 HOME.

Chicago Musical College, with its Schools of Drama and Opera, in a Palatial Building.

On Saturday, May 1, the Chicago Musical College will move into its new home on Michigan Avenue in that city. Classes will then commence in the most elaborate and fully equipped building of the sort to be found anywhere in the world.

The structure just completed is located at 268-7-8-9 Michigan Avenue, facing Grant Park and overlooking the shores of Lake Michigan, the most fashionable and artistic thoroughfare in the Western metropolis. The building covers a ground area of 80 x 175 feet, and will be devoted entirely to music purposes.

The Musical College occupies four floors, beside Highland Hall, an ideal auditorium with a seating capacity of 150. The building is absolutely modern and complete in all its details of construction and equipment, and is admirably designed for the study of music in its various phases and has been worked out completely with a view to provide perfect accommodations for students and faculty.

Best rooms and classrooms, small recital halls for student programmes and special suites for the School of Opera and Department of Acting have been provided. Highland Hall is one of the most perfect auditoriums with which Chicago artists have been provided.

The stage is unusually wide, with a proscenium 40 feet high, with perfect dressing room accommodations and a full complement of artistic scenery. Every detail is worked out most satisfactorily from experience gained in the building of other Chicago music halls. The acoustics of the auditorium have been found well adapted, and the straight balcony extending from side to side is a decidedly original feature for such a hall. The decorative scheme in the hall is in Blue, Gray and gray, with gray hangings at the back of the boxes and the sides of the curtain.

Since the Chicago Musical College was founded in 1887 by Dr. F. Ziegfeld, it has held forth in four different Chicago structures. Not until this year has Dr. Ziegfeld achieved the ambition of his life in securing for his world-famous school a building of its own, entirely commensurate with the importance of its needs. With the Chicago Musical College building completed and the new equipment of musical instruments and features throughout, representing an investment of more than \$1,000,000, America may well be proud of the fact that nowhere in the earth is there a school of greater magnitude or wider renown.

Dr. F. Ziegfeld continues as president, and William K. Ziegfeld will direct as vice-president and general manager, and Carl Ziegfeld remains in the office as secretary and treasurer.

DATES AHEAD.

Received too late for classification.

BALANCE (F. L. Shotwell, mgr.): Toronto, Ont., 3-5. Toledo, O., 6. Dayton, W. Va., 8. BATES, BLANCH (David Balance, mgr.): Providence, R. I., 6-8. CATSPAW (Jas. M. Gaites, mgr.): Chicago, Ill., May 2-Indefinite.

At Liberty After May 15, 1909

JOHN J. PIERSON

PERUNA in The Round Up

He did the good action—Curtain—The part was extremely well played—E. T. Thompson. Made much of it by his excellent acting—E. T. Thompson. Deserves special praise for his excellent work—E. T. Thompson. Looked and acted perfectly—E. T. Thompson. Left nothing undone in acting or make-up—E. T. Thompson.

Comical, Character and Most Heavy Loads. Will accept Stage Management of desirable Summer Stock.

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JAMES FOSTER MILLIKEN, AT LIBERTY

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After more than fifteen years at 287 Broadway, I have removed, for the convenience of my clients, to the above address, where I will give my legal business entrusted to my care prompt attention.

May 1st, 1909.

FOR LEASE!

"THE SWEETEST GIRL IN DIXIE"

FULL LINE OF LITHO PAPER

(Cast 7 Characters)

ADMISSION, Madeline, Art.

FRED SLEMONS, Madeline, Art.

Madame Alexandra Viarda

requests that Ladies and Gentlemen of refinement and talent, who are willing to study parts under her direction and methods, at Lake Placid, Adirondacks, in the production of "Schiller's works," will advise her or call at studio.

110 WEST 44th STREET, NEW YORK.

WANTED!

A Musical or Minstrel production for the Theatrical Stage Employees Benefit, for Park opening May 23. Address communication to J. C. Fidler, 795 N. Main St., Springfield, O.

Be it known that Samuel H. Henshaw, a resident of Boston, is the sole proprietor and author of the dramatic play.

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which is covered by a patent and copyright. Any one pirating same will be enjoined.

S. A. FULLER, Attorney, Globe Bldg., Boston.

Nice Furnished Rooms

FULLY FURNISHED—ALL CONVENIENCES. 221 N. 2ND ST.

week the policy of this house will change to vaudeville and moving pictures for the balance of the season.

The Palace Theatre has the following bill: Lee Brothers and Alvin. Holmes and Walden. Weston and Dobson. Ruby Caldwell. Judding Miller. and moving pictures.

The Throughbreds, featuring Mlle. La Touche, hold forth at the Palace Theatre. The Throughbreds, featuring Mlle. La Touche, hold forth at the Palace Theatre. The Throughbreds, featuring Mlle. La Touche, hold forth at the Palace Theatre.

The stock company at the Strand presents Kathleen Mavourneen. The stock company at the Strand presents Kathleen Mavourneen. The stock company at the Strand presents Kathleen Mavourneen.

ALBERT S. L. HEWES.

IN A NEW \$1,000,000 HOME.

Chicago Musical College, with its Schools of Drama and Opera, in a Palatial Building.

On Saturday, May 1, the Chicago Musical College will move into its new home on Michigan Avenue in that city. Classes will then commence in the most elaborate and fully equipped building of the sort to be found anywhere in the world.

The structure just completed is located at 268-7-8-9 Michigan Avenue, facing Grant Park and overlooking the shores of Lake Michigan, the most fashionable and artistic thoroughfare in the Western metropolis. The building covers a ground area of 80 x 175 feet, and will be devoted entirely to music purposes.

The Musical College occupies four floors, beside Highland Hall, an ideal auditorium with a seating capacity of 150. The building is absolutely modern and complete in all its details of construction and equipment, and is admirably designed for the study of music in its various phases and has been worked out completely with a view to provide perfect accommodations for students and faculty.

Best rooms and classrooms, small recital halls for student programmes and special suites for the School of Opera and Department of Acting have been provided. Highland Hall is one of the most perfect auditoriums with which Chicago artists have been provided.

The stage is unusually wide, with a proscenium 40 feet high, with perfect dressing room accommodations and a full complement of artistic scenery. Every detail is worked out most satisfactorily from experience gained in the building of other Chicago music halls. The acoustics of the auditorium have been found well adapted, and the straight balcony extending from side to side is a decidedly original feature for such a hall. The decorative scheme in the hall is in Blue, Gray and gray, with gray hangings at the back of the boxes and the sides of the curtain.

Since the Chicago Musical College was founded in 1887 by Dr. F. Ziegfeld, it has held forth in four different Chicago structures. Not until this year has Dr. Ziegfeld achieved the ambition of his life in securing for his world-famous school a building of its own, entirely commensurate with the importance of its needs. With the Chicago Musical College building completed and the new equipment of musical instruments and features throughout, representing an investment of more than \$1,000,000, America may well be proud of the fact that nowhere in the earth is there a school of greater magnitude or wider renown.

Dr. F. Ziegfeld continues as president, and William K. Ziegfeld will direct as vice-president and general manager, and Carl Ziegfeld remains in the office as secretary and treasurer.

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AT LIBERTY FOR SPRING AND SUMMER STOCK

Royale Mr. and Mrs. Thayer Margaret

CHARACTERS

ABILITY EXPERIENCE WARDROBE

Address 316 W. 30th St., New York City

Play Makes Mark Twain Laugh

Sumner Gives a Hearty Hand to Actor.

Thomas Williams

sees another success at the Hackett Theatre, in the "INCUBUS," with Laurence Irving.

Morning Telegraph—"Thomas Williams played the part of the man who lived downstairs, fat, roddy and impudent, and showed admirable acting. He gained the applause and laughter of Mark Twain, who sat in a box. It takes something to make a humorist laugh."

MR. WILLIAMS invites offers for next season. Home address, 116 W. 110th St., N. Y.

AT LIBERTY

MISS ST. GEO. HUSSEY

America's undisputed best Irish Character Actress, introducing a specialty pronounced irresistible. Singing, Dancing and Monologues. 6 to 8 o'clock nightly. In conjunction with

C. F. LORRAINE

Basso-Cantante Vocalist and All-round Actor. Address, 125 West 40th Street, New York.

VIRGINIA PEARSON

LEADING WOMAN

CHAS. K. CHAMPLIN STOCK COMPANY

CARROLL A. McFARLAND

UVENILE LEADING MAN

OPEN FOR STOCK OFFERS AFTER MAY 8, 1909

Address, Sherman House, Chicago, Ill.

MAUDE LEONE

Leading Business, engaged as special feature BURWOOD STOCK CO., Omaha, Neb.

Omaha World-Herald, Monday, April 26th.—"As 'Kathie' in 'Old Heidelberg,' Maude Leone scores another triumph. She knows the value of reserve. Her face, her body, her hands are required to express almost as much as the spoken word. Her emotion, particularly in the love scenes has the quality of poetic sentiment. There is dignity without stiffness, pathos without bathos. Those who have seen Maude Leone in plays requiring strength of dramatic emphasis, would be astonished by the complete change of method on her part as used in the present offering. This time, it is not a woman of the world, the presents, but a girl of winsome simplicity, of sprightly grace, and naive charm. She knows how to put into her work the child-like sweetness and unhyphenated emotion which the work of 'Kathie' requires. This characterization is one of the best things she has done since she became leading woman of the Burwood Stock."

INCANDESCENT LAMPS

4-8-16 CP., 106 to 130 V Clear Culls, 6c each.

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All Lamps Guaranteed

SAFETY ELECTRIC CO.

33 Michigan Avenue CHICAGO, ILL.

12 BIG ESCAPES FOR ONE DOLLAR

1. challenge handcuff mystery; 2. an other method, simple apparatus; 3. great packing case mystery; 4. challenge escape from any large safe or vault; 5. challenge barrel escape; top nailed; latest escape from barrel filled with water, top locked; 7. substitution trunk mystery, made from any trunk; 8. Houdini's famous paper bag escape; 9. challenge escape from any ordinary trunk; 10. Keller's famous rope tie; 11. twentieth century rope tie; 12. excelsior rope bound escape. All easy to perform. Apparatus easy to make. Get this act, then get the money. Complete secrets and effects, explicit instructions, etc., for the above 12 escapes, \$1.00. Order now.

MAGICIAN'S SUPPLY CO., 215 Beaufort Ave., Detroit, Mich., Dept. A.

HART LYNNE (Joseph King's): Pittsburgh, Pa., 10-15.

FLINT, MR. AND MRS. HERBERT L. (L. Flint, mgr.): Michigan City, Ind., 3-9. Elkhart 10-15.

IMPERIAL GRAND OPERA: Bridgeport, Conn., 8, 9. LIPKIN, KENNY (Edward A. Bolkin, mgr.): Louisville, Ky., 4-5.

MCOWEN, BERNARD, STOCK (Fred K. Lanham, mgr.): Fond du Lac, Wis., 5-8. Appleton 9-15.

MERRY CHASE (E. W. Fraser, mgr.): Gratiot, Wis., 4. Darlington 5. Belmont 7. Montfort 8. Fenimore 11. Lancaster 11. Highland 12. Mineral Point 13. Blanchardville 14. Dodgeville 15.

MORRISON, ROBERT (M. J. Kniff, mgr.): Cincinnati, O., 2-5. Buffalo, N. Y., 10-15.

MURPHY, TIM (Wm. A. Brady and Louis F. Werba, mgrs.): Chicago, Ill., 9-15.

QUEEN OF THE MOULIN ROUGE (Thomas Ryley, mgr.): New York City Dec. 7-May 8, Brooklyn, N. Y., 10-15.

SEYMOUR, DONNA, STOCK: Lowell, Mass., May 3-Indefinite.

SHERA, THOMAS E. (Cohan and Harris, mgrs.): Toronto, Ont., 2-5.

SPOONER, OSCIL (Charles E. Blaney Amusement Co., mgrs.): New York City 3-8, Brooklyn, N. Y., 10-15.

TEXAS JACK: Detroit, Mich., 10-15.

WILLIAMS, LOTTIE (Charles E. Blaney Amusement Co., mgrs.): Philadelphia, Pa., 10-15.

NOTES OF VARIOUS ACTIVITIES.

Edwin Mordant recently closed an eminently successful season as Stephen Ghent in "The Great Divide," under the management of Henry Miller. He can be engaged for first-class spring stock or production. Grace Atwell (Mrs. Mordant), an experienced leading woman, can also be negotiated with. Joint or separately. Both have an extensive repertoire of standard New York successes. See ad in another column.

The National Transfer and Storage Company is now in its absolutely fireproof building at 245 West Twenty-seventh Street and calls the attention of patrons to the fact that now is the time to secure

X. BAZIN'S Liquid Rouge

Price 25c. Everywhere

HALL & RUCKEL, NEW YORK CITY, MAKERS OF SOZODONT

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HALL & RUCKEL, NEW YORK CITY, MAKERS OF SOZODONT

X. BAZIN'S Depilatory Powder

Price 50 Cents

Removes Superfluous Hair

Removes Superfluous Hair

Removes Superfluous Hair

Removes Superfluous Hair

Removes Superfluous Hair

Removes Superfluous Hair

Removes Superfluous Hair

SAN FRANCISCO.

Otto Skinner Continues—Regeneration Pleases—
Peter Pan—Vandeville—Right's Night—News.

Otto Skinner in The House of the Family finished his engagement at the Van Ness April 24. Mr. Skinner, by his acting, was great praise, and has in addition, a fine voice, and one of the best acting talents in the city. His performance at the Van Ness was very successful. The engagement will be for two weeks. The play, Regeneration, is a play of the past, and the play was very successful. The play, Peter Pan, is a play of the past, and the play was very successful. The play, Right's Night, is a play of the past, and the play was very successful. The play, News, is a play of the past, and the play was very successful.

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INDIANAPOLIS.

A Local Physician Scores in The Merry Widow—
Stock Items—Vandeville.

The Merry Widow appeared at English's April 23-24 and played to big houses. Owing to the popularity of this play, which is a play of the past, and the play was very successful. The play, Stock Items, is a play of the past, and the play was very successful. The play, Vandeville, is a play of the past, and the play was very successful.

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LOUISVILLE.

Grand Opera Well Patronized—The Symphony Concert—Vandeville—Burlesque.

Louisville's hunger for grand opera was evidenced in the number and character of the audiences which greeted the Boston Grand Opera Co. at Louisville's April 25-26, when it presented, in the Louisville Opera House, the grand opera, "The Barber of Seville." The Louisville Symphony Orchestra, assisted by the Louisville Society, gave a concert which was well attended and enjoyed.

Jack Gardner, and Alice and Mimer, and saw pictures. The bill for 25 at the Avenue, decidedly the strongest yet, was the Scullin, Nichols and Smith, O'Rourke-Burnett Trio, Gus Leonard, new pictures and illustrated songs; business was good. Hopkins' week of 25 drew good business with vande-ville and moving pictures. In the vande-ville bill were Professor Leo, Glenn Fell, Dave Rose and Frank Hoban. Gentry Brothers' Show is billed for two performances here 3, and Barham and Bailey for two performances May 15. The Jolly Girls at the Lexington week of 25 drew large houses. The Empire Burlesques are underlined for early date at this house. CHARLES D. CLARKE.

MINNEAPOLIS.

The Servant in the House—Lyric Players Score—
Vandeville.

The Servant in the House, with the same excellent cast seen here earlier in the season, returned to the Metropolitan week 25 and drew good houses. The week Henry Miller's production of The Family and the Johnson-Burns Act pictures. Underlined are A Stubborn Cinderella, The Morals of Marcus, The Right of Way, Widows and Henry Lodows in Shakespearean repertoire. The season close 25. The Donald Robertson players will give A Curious Mishap and John Gabriel Borkman at special matinees 14, 15. The last week of the Bijou's regular season before its vande-ville opening was given over to a fairly good presentation of Uncle Tom's Cabin. Business was above the average.

The Lyric Stock Co. scored again with an excellent production of the rather unsatisfactory play, The House of a Thousand Candles. Frank Kingston was well received in the principal role, and Lee Baker and co. showed their usual hits. Effective work was done by W. H. Tocher as Pickering, B. W. MacQuarrie as the grandfather and Corinne Cantwell and Julian Noa in the juvenile roles. The other parts, mostly hits, were well handled by Kate Blanche, Borden Hall and W. K. Allen. The cast was strengthened by the addition of True S. James, who was especially engaged to play Morgan.

The Orpheum bill included Helena Frederick and co. in The Patriot, James Thornton, Frank Nelson and co. in The Sign of the Cross, and the Lyric Stock Co. in The House of a Thousand Candles. The Lyric Stock Co. in The House of a Thousand Candles. The Lyric Stock Co. in The House of a Thousand Candles.

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BUFFALO.

William Faversham—Jessie Bonstelle's Reception—
Pictures at the Academy—Vandeville.

Large audiences enjoyed William Faversham in The World and His Wife at the Teck Theatre week of April 25. Thomas E. Shea in The Counsel for the Defense, The Bells and Dr. Jekyll and Mr. Hyde did a splendid business at the Lyric week April 26, and gave general satisfaction.

Jessie Bonstelle opened a ten weeks' engagement at the Star 26, offering My Wife to S. B. O. business. The display of flowers was overwhelming and in response to long continued and frequent applause. Miss Bonstelle has surrounded herself with an excellent cast, including Robert Doncaster, a Buffalo boy, who is her leading man; A. H. Stuart, Alice Donovan, Grace Mae Lankin, Norma Mitchell, Grace Saunders, Clinton Preston, Albert Brown and W. C. Warner, the latter well known here, having been identified with the Shuberts in stock here several years ago.

The Academy opened 25 under the management of Henry Brock as a moving picture house, at five and ten cents, to capacity business. Brock's bill, including Blanche Ring, Alcide Capitaine, Blanche Ring and Blanche Ring, Ray Cox, J. Francis Dooley, and Corinne Sayles, Frank Byron and Louise Langdon, Mr. Hyman, and kinetograph. Al Service and his big show did a fair business at the Garden week 26. P. T. O'CONNOR.

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Week of May 16—**E. H. SOTHERN** in
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By Paul Armstrong and Rex Beach.

It's all the go to go to Going Some.
Do you make me? It is a success.

and places are in preparation for the future, and which are Old Heidelberg, Clothes, The Prisoner, Zenia, and Charley's Aunt. The season will run ten weeks.

At the Arcade: Pitch B. Cooper, Clyde Bates

At the Empire: Betty and Woods' Show drew 1
audience here.
C. M. HDSO.

Buster Gray and Marion Milner, whose pictures appear upon the front page of this issue, are recognized as the most popular and successful comedy duo having appeared in the past few seasons with Simple Simon Simple, Buster Brown, The Wizard of Oz, Grace Cassano Opera company and other productions. For the past twenty weeks they have been playing the pantomime auditions and musical comedy at the Lyric. Their latest production is "The Duck, the Duck and the Damsel," written by W. Gray. The pantomimic dancing number, the Kid Up Dance, or Le Dance D'evilsment, introduced the act for originality and novelty is exceedingly clever. The act opened on the United time last week.

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In Preparation—Fourth Act of the HAGGERTY SKETCHES by Will M. Cressy.

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In "A CHRISTMAS ON THE COMSTOCK," by Harry D. Cottrell
The scenery used in this massive and beautiful Broadway production was designed and painted by Valentine, New York.

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I will present him with a diamond pin."

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Will M. Cressy and Blanche Dayne

SQUIRE'S NOTES: "Tis better to have loved and lost than to have to wear darned socks."—D. F.

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COMBINED SHOWS PLEASE.

Buffalo Bill's Wild West and Pawnee Bill's Far East Seen at the Garden.

Colonel William F. Cody and Major Gordon W. Lillie presented their combined shows of the Wild West and Far East for the first time in this city last Tuesday night, April 27, at the Madison Square Garden, and it can safely be stated that never before has such a variety of thrills, sensations, oddities, amusements or such a wide range of race, color and crowd ever been brought together at one time and in one company. The result is varied enough to suit the most fastidious, that is, as far as the running of the combined shows is concerned. Beginning at eight twenty and ending exactly three hours later, each "episode," as the events are chronicled upon the programme, was presented in continuous running order without a single hitch or delay to mar the whole. In fact it was the most pleasingly "staged" attraction of its kind seen heretofore in many a long day, and the credit is due, we believe, to the efforts of Johnny Baker, at one time the noted crack rifle shot of the Buffalo Bill Show.

In addition to the rough riding, pony express, "Deadwood" stage coach and the familiar chase by Indians, lariats throwing and roping, buffalo chase, the old-time prairie schooner and wagon train and an attack by the redskins, and the rough antics of the cowboys, which are ever welcome to the small and big boys, so many other things were seen. Colonel Cody gave a realistic picture of the perils of the plains in the days before the railroad, showing a prairie fire with the aid of a huge drop hung at the east end of the arena, and a kaleidoscope which was worked from a rock mound in front of the drop a few feet away. Another interesting and well staged episode was the reproduction on a small scale of the battle of Summit Springs, which was fought on July 11, 1880, in eastern Colorado. To make the episode more realistic a huge rocky pass was utilized. The Indians, almost scores in number, with their squaws, papooses, mules, bronchos, burros, tepees and "household" goods, made a circle of the arena and spread their camp over the right, when the war-dance was indulged in. The moon slowly arose from behind one of the mountains and darkness settled over the scene and all became quiet. Dawn beginning to appear Buffalo Bill was seen to come from behind a rocky eminence, followed by cowboy scouts and cavaliers. A bugle sounded. Colonel Cody rode down the pass and on to the plain. In an instant the Indian camp was on the move and then the skirmish began and ended with the U. S. Cavalry dealing out amid the usual bang of rifle and revolver. As a finishing touch the Colonel met the chief, Tall Bull, and touchingly slew him as a mighty warrior should. Other episodes of interest were Devlin's "Sonars" who gave a remarkably clever exhibition of rapid infantry drill, working at a disadvantage upon loose boards hastily thrown down upon the uneven earth and timber arena; football on horseback between cowboys and Indians; an artillery drill with guns of the type used in the Civil War; expert rough riding by veterans of the Sixth U. S. Cavalry, and high school riding by Ray Thompson and Leslie B. Parr.

The Far East, although interesting in its way and making the show more varied than heretofore, did not introduce anything really new that New Yorkers have not seen before. It included Japanese acrobats doing risqué work, a fire eater, Australian bushmen, Chinese, Hindoos, Eskimo, feats of magic and levitation, Russian dancers, Dabowans, Magicians, Arabs and Bedouins. Dances typical of their race and religion were indulged in by the Singhaes and others, acrobatic tumbling by a troupe of Arabs, rough riding by Russian Cossacks, Russian musical elephants in their act, which has been seen at each of the United Vaudeville houses this season; canals and their smart riders, broad sword fighting, natives of the Orient, and games and pastimes of the Far East. The culminating feature of the evening's thrills was a dive from one of the girders of the building on to a steadily inclined slide by "Freddie" (formerly called "Deeds"), who, when alighting upon his chest upon the board, rushed head downwards and then upwards and out over a curved upline, and lands upon his feet in the centre of the arena. It is by all odds the most nerve racking and dangerous feat yet offered to the thrill loving public, and it is probably only a matter of time when "Freddie" will join the scores of others who have passed to the Great Beyond through the foolhardiness of such exhibitions.

As to the show the entire aggregation paraded around the arena, and Colonel Cody made his last bow to an applauding audience that almost filled the big amphitheatre. The combined attractions certainly pleased everybody and the Wild West and Far East will probably travel together along a road-way of success for a long time to come.

AMONG AGENTS AND PRODUCERS.

Porter Emerson Browne, the author of A Fool There Was, and Under the Stranded, which Carleton Macy and Maude Hall will produce on their return from England in June. Mr. Macy writes: "This is a return date at Liverpool and the old act is going immense; in fact our reception throughout Canada have been better. We could continue on here, but want to spend the Summer at our home, as we were over here all last Summer. May return here in the Fall, if not, then next Spring."

Yorga and Adams will close their season at the Yorkville Theatre the week of May 3, and will then open in vaudeville, providing the proper time and terms are offered.

Mildred and Houchens have been engaged by Harry Leachard for his Orpheum Theatre, Yonkers, this week, to present their main reading performance.

Procella, the hypnotist, who for the past three seasons has been playing the Cahn and Grant houses through New England, has succumbed to vaudeville and will make his debut at Poli's Theatre, Hartford, during the week of May 10.

The Cheesest Way is the title of a travesty on The Eastward Way, to be introduced in Folies of the Day when it starts an indefinite engagement at the Lincoln Square Theatre Monday, May 10. Barney Gerard, the author of the Folies, has written travesties on a number of the popular successes of the Winter and they will be introduced as weekly features of the show, which will aim to satirize topics of the day.

Daly's Dime Amusement, composed of eight people—three ladies and five gentlemen—in a plantation sketch and musical first part, introducing harmony singing and dancing, with three changes of costume, opened in Philadelphia on April 26. This is followed by Baltimore, Wilmington and sixteen weeks of Western time. Mr. Daly has also in the course of rehearsal Daly's Harvesters—composed of six male and six female voices selected from the church choir of New York City—which will be placed on one of the roof gardens in New York city for the entire Summer. The vocal selections will range from opera to up-to-date ballads, with a change of programme each week.

George Mack, last season a feature of David Higgins' play, Colonel Clay of Missouri, and a short time ago a star of the A. H. Woods galaxy, is now featured at the head of Gus Edwards' new act, Thirty Minutes at Sheepshead, in which he again appears as a jockey.

Harry J. Broughton and company at the Ambion, Brooklyn, to-night, May 4, will present for the first time in this city a new novelty-comedy magic act entitled The Interrupted Rehearsal. The act is said to be a pretentious one, and will include one of the most sensational levitation mysteries ever presented on any stage.

Joseph J. Leo is booking his latest offering, Pardners, featuring the Beckwith-Cone co. over his own and other circuits. There are five people in the act and the atmosphere is entirely Western.

Joseph J. Leo is increasing his booking circuit constantly, and has lately added the Electric Theatre, White Plains, and the New Gaiety Theatre in Hoboken. This latter house is managed by Martin Leo and seats close to 2,000 people, and is up to date in every particular. Four acts, split twice a week, and pictures will be the rule. The opening bill this week includes Spirit of '76, the Aschers, Three Musical Richardsons, and Ethel Jackson. Mr. Leo's headliners last week booked for his houses are W. Hall and company, the Aschers, Amy McGuire and company in The Zanier, and Beckwith-Cone and company in Pardners.

VOSS BILL PASSED.

Senate Concurs With Assembly on Amendment to Employment Agency Law.

The bill of Assemblyman Voss, which amends the New York State Employment Agency Law, passed the Senate on Friday, April 23, by a unanimous vote, after being amended by the Senate Judiciary Committee so as to apply only to theatrical, vaudeville and circus performers' contracts. In this form it was satisfactory to other employment agencies.

The Assembly concurred in the amendment and also passed the bill. The White Hats, Vaudeville Comedy Club and other amusement organizations made a vigorous and determined fight for this bill. The salient feature of the amended law is that portion which relates to the percentage to be paid agents for securing engagements, and the clause reads as follows: "The gross fees charged applicants for theatrical, vaudeville or circus engagements, or other entertainments of the stage shall not exceed the amount of five per centum of the salary or wages per week of the engagement when the engagement is less than ten weeks and the amount of five per centum of the salary or wages per week for ten weeks or an engagement for ten weeks or more in all theatrical engagements except vaudeville or circus engagements, when the fee shall not exceed five per centum of the wages or salary paid. The fee for all theatrical engagements, except temporary engagements, shall be due and payable at the end of each week of the engagement, and shall be based upon the amount of compensation actually received for such engagement, except when such engagement is unfulfilled through any act within the control of the applicant for such engagement."

Another important clause reads as follows: "No such licensed person shall divide fees with contractors or their agents or with any other licensed person or employers or any one in their employ to whom applicants for employment are sent." This, it would seem, should do away with the present "split commission" charged by agents doing business with some of the larger booking offices, and should do much towards lifting the heavy burden carried by the actor during recent years.

Through President De Veau, of the Actors' Union, a committee has petitioned Governor Hughes to sign the bill and thus complete the formalities of making it a law to operate at once.

THIS WEEK'S BILLS.

AMERICAN MUSIC HALL.—Stevens and O'Brien, Minna K. Hurst, Three Yocarys, Maude Morris, Hill and Sylvain, Columbia Comedy Four, Barnold's Animal Actors, Three Diamonds, Fred Karno's Comedians, Sammie Glick, Harvey and Lee, and Maude Odell.

PLAZA MUSIC HALL.—Eddie Fox and company, Campbell and Berber, Alf Loyd's Dogs, Magnolia Family, Grace Cameron, Gailand, W. S. Harvey, Felix and Calie, Georgia Campers.

COLONIAL.—Eva Tanguay, Walter Law and company, Ward and Curtis, W. C. Fields, Charles and Fannie Van, Artolo Brothers, Italian Trio, Imperial Sextette, and Lasky's At the Country Club.

ALHAMBRA.—Pauline (second week), Howard and North, Al Fields and Dave Lewis, James J. Corbett and company, Charles Leonard Fletcher, Clifford and Burke, the Fignyas, and Lasky's Pianophoni.

YACHTMAN.—Julius Steger and company, Harry Tate's Comedy company, McNaughton, Lawrence and Fredericks, Bond and Fremont, Benton, Smith and Alexander, Butler and Bassett, Irving Jones, Netta Vasta, and Alfred Johnson.

KEITH AND PROCTOR'S FIFTH AVENUE.—Annette Kellerman (second week), Montgomery and Moore, Gessner's Italian Band, Alvin and Harold Barry, the Pianists, Four Rianco, Kainer and Brown, and Murphy and Nichols.

KEITH AND PROCTOR'S 125TH STREET.—This house opened as a moving picture theatre beginning last night, Monday, May 3.

KAMRAT'S TEMPLE AVENUE.—Rhoda Bernard, Florence Crane and company, Lawrence and Harrington, Room and Moore, Luigi Trio, Vedmas.

LAST WEEK'S BILLS.

ALHAMBRA.—A capacity house greeted the players at the Alhambra on Monday night, every seat being sold before the rise of the curtain, and Treasurer Harry B. Neimes was then given a respite. Newell and Minto opened, with Fred Newman in second position (see New Acts). Vlade Daly followed with the rest of the bill appearing in this order: The Quartette, Mr. and Mrs. Gardner Crane and company, the Great Lester (see New Acts), James Harrigan, and Pauline, the hypnotist.

KEITH AND PROCTOR'S FIFTH AVENUE.—Holden's Manikins were the first on last week's programme at this house. Harry Forbes and Carrie Bowman in their first vaudeville offering followed; for a review see New Acts. Alexander and Scott, 34, with the assistance of the bill appearing in the order named: Ed F. Barnard, Cadets de Gasconne (see New Acts), Annette Kellerman, Walter C. Kelly, and the Four Harveys.

AMERICAN MUSIC HALL.—A. K. Caldera and company were the openers here last week. (See New Acts.) The remainder of the bill included Warren and Bruckway, Minna K. Hurst, Dixon, Bowen and Dixon, Eddie Girard and company, Memora, McMahon's Watermelon Girls, Harry Thompson, Gardner and Stoddard, Florence Family, Rice and Cady, and Karno's Comedians in Fun in a Music Hall. At the Tuesday matinee of last week there was not as large an audience, due probably to the fine weather on that day. The bill was enjoyable, and included the following acts: A. K. Caldera and company (see New Acts), Warren and Bruckway, Minna K. Hurst, Dixon, Bowen and Dixon, Eddie Girard and company in Dookey and the Diamond, Memora, Watermelon Girls, Harry Thompson, Gardner and Stoddard, Florence Family, Rice and Cady, and Karno's Comedians in A Night in an English Music Hall.

KEITH AND PROCTOR'S FIFTH AVENUE.—Holden's Manikins opened, with Harold Forbes and Carrie Bowman second (see New Acts). Alexander and Scott came third (see New Acts). Ed F. Barnard, fourth, Cadets de Gasconne next (see New Acts). Annette Kellerman, sixth, Walter C. Kelly next to last, and the Four Harveys closed.

KEITH AND PROCTOR'S 125TH STREET.—Harry Leeds and Trizie La Mar opened, followed by Thomas F. Smith, Hilda Spang and Arthur Porrett (vaudeville debut, see New Acts), Lasky's Military Octette, Kris Kringle's Dream, Will M. Cressy and Blanche Dayne, A. J. Daly and three Lewys, and the Mirza Golem Troupe of Acrobats.

COLONIAL.—Three Brothers De Ball opened, followed by Jesse Lasky's Birdland, Work and Over, Cecil Lean and Florence Holbrook, James J. Corbett and company, El Cota, Julius Steger and company, Matthews and Ashby, and Ida Fuller.

PLAZA MUSIC HALL.—Business apparently picked up surprisingly at this newest of the vaudeville houses of the metropolis, and it looks as if from now on the venture would be a success from every viewpoint. The McAllen-Carson Duo opened, followed by the Bonadale Four (see New Acts), Three Yocarys, Joe Welch, Felix and Calie, Katie Barry, John C. Rice and Sally Cohen, Jack Lorimer, and Breng's Bronco Beauties.

KRENEY'S THIRD AVENUE.—The running order of the bill at this house was rather "sad" last week, if the Friday afternoon performance is any criterion. The pianist opened with a dirge-like selection at two thirty-five, followed by a two-minute reel of pictures when the rest of the "orchestra" struggled in at their leisure. Then came a six-minute walt when another reel was shown. This was followed by two illustrated songs rendered by a woman with a pleasing "baritone" voice. At three-five the regular vaudeville portion of the bill opened with Ella Foudellor. (See New Acts.) The rest of the bill included Hagan and Westcott, Clinger Comedy Troupe, Adams and Mack, Seymour and Nether, and the Holmer Brothers.

AT OTHER HOUSES.

DEWEY.—Last week's bill included Alpine Quartette, Doris Brandon, Lily Devere, Gardfield and Garfield, the Hagnas, Al Warren, Three Musical Rich-

Joe Myra
Buster
Louise
Jingles
Member V. C. C.

KEATON

IX.
So he took what was left and hired it back
And said, "No more for me.
I'm game, but I know when I got enough;
I'm glad I'm alive, by Gee!"

(Continued by Walt Terry)
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Price, 25 cents.

ardana, Grace Childers and George Sperling, Wilson and Wilson, and Zilla Coleman, assisted by James E. Garfield, were both big hits, the latter company presenting True Blue, a comedy sketch that caused much interesting comment.

MANHATTAN.—Last week were the Kearneys, Madams Clio, Phillips Sisters, and Lanson Brothers Trio.

FOURTEENTH STREET.—W. L. Hall and company (see New Acts), Fisher and Fisher, Hara-Lerman Troupe, Jack Driscoll, Harry Mantell, and the Anchors were last week's attractions.

NEW ORPHEUM AT KANSAS CITY.

It is announced that Martin Beck has recently completed the plans for a new Orpheum Theatre in Kansas City to take the place of the present house. Mr. Beck was in that city last week on his way East from San Francisco, and during his stop over he arranged the preliminaries for the new theatre, which it is said will be erected at Eleventh and Central streets. The new theatre will occupy the ground floor of the building, facing on Eleventh street. The rest of the building not devoted to the theatre will be utilized as offices or for a hotel. The cost will be about \$400,000 and the seating capacity 2400.

The old house will be continued as a vaudeville theatre upon the completion of the new one, it is said, but cheaper acts and prices will prevail. It is hoped to have the new Orpheum ready for business about Thanksgiving time.

FRIARS DINE PERCY WILLIAMS.

The Friars gave a complimentary dinner to Percy G. Williams at the Hotel Astor on Sunday night, April 25. Among the speakers were Senator Patrick McCarran, ex-Senator Martin Saxe, William Grossman, Walter C. Kelly, Walter de Freese, of London, Eng., and Harold Wolf. Charles Emerson Cook acted as toastmaster. Will Cressy, Vera Tilly, Sam Bernard, Lew Fields, George Baban and Mabel Harrison entertained with song and just during the evening.

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VAUDEVILLE COMEDY CLUB

News Jets From Members of the Organization
—Moving Day To-morrow

The Vaudeville Comedy Club will move from its present quarters on Forty-fifth street to its new home at 224 West Forty-fifth street to-morrow, Wednesday, May 8. Secretary Gene Hughes will be the Big Chief of the moving van and will see that not more than \$80,000 worth of bric-a-brac and valuables is destroyed en route. The new home will be far more comfortable and commodious than the present one, and members and friends are cordially invited to call as soon as the house has been put to rights. Any one desiring to take a billiard table or any other similarly delicate piece of furniture around to the new house is cordially requested to come early and avoid the rush. President "Jim" says he will carry a table under each arm. The procession will begin to move at about a quarter before, and the line will form from the corner of at a half after. Silent's Brass Band will officiate. Speeches from both houses stops if demanded. Bring your lunch. Gene Hughes' trip to town a week or so ago after playing forty-five weeks over the Orpheum Circuit. Last week he played Allentown, Pa.

Francis Morry, manager for Una Clayton, has been successful in his little campaign in his great success. His Local Color, for forty weeks over the Orpheum Circuit. He has booked her for a return tour commencing in August, of the same length of time. During the summer Miss Clayton will devote her time to writing a number of vaudeville acts which have already been contracted for. She is now at work upon a big musical fantasy entitled Beautiful Bugland, which will probably be seen on Broadway next season.

England has been invaded and conquered! Liverpool, Birmingham, Nottingham, Bristol, Leeds, Blackpool, Hull, Newcastle, Bradford and other towns have been captured by the American comedian, Harry Condon Clarke, who has become a remarkable favorite with our English cousins across the sea.

A NEW DREAMLAND.

For the past several months Samuel W. Gumpertz, general manager of Dreamland, Coney Island, has had four thousand men at work remodeling that famous resort. When the regular season opens there on May 15 the spectator will see a new ballroom, new attractions, a new lagoon, a new vista, a new walk, where one may sit at tables and watch the circus acts exhibited in a new arena. There will be a new scenic railway running over the pier and ocean, and countless other new and varied offerings, it is announced.

Ex-Governor William H. Reynolds, founder of this amusement park, called on the R. S. "Lancaster" last Wednesday, April 28, taking with him a negro quartette of instrumentalists, presumably to amuse him on the voyage. They were booked in the second cabin, while the promoter's physician accompanied him in the first.

The regular summer service over the Brooklyn Rapid Transit lines began last week and before the end of May the usual number of express trains will be running.

NEW THEATRE RUMOR.

P. B. Chase's purchase of the half million dollar property on Pennsylvania avenue, Washington, D. C., has given rise to the rumor that he would build a million dollar theatre on the site. The rumor has gained plausibility because of the fact that the national government has instituted condemnation proceedings against the present Chase Theatre property.

ANOTHER K. AND P. PICTURE HOUSE.

Keith and Proctor's 125th Street Theatre changed its policy from vaudeville to motion pictures, beginning yesterday, Monday, May 3. Illustrated songs and pictorial travelogue slides are shown there. The other houses of this firm now adopted to this field of amusements will be the form of entertainment prevented.

WESLEY AND PINCUS DISOLVE.

Wesley and Pincus have dissolved partnership, and hereafter Joe Pincus will continue as the Pat Casey Agency. Louis Wesley will continue as an agent, and will book the Savoy Theatre at Atlantic City as heretofore.

VAUDEVILLE JOTTINGS.

As announced in THE MIRROR last week, Barney Pagan's musical comedy, "The Land of Nod," has been bought by Frank McKee. Since then the announcement comes forth that the comedy has been accepted, and will be produced next season. Maurice Levi will compose the music.

Harry Goodman, nephew of Colonel W. F. Oddy, was thrown from his horse during the "Bill" show at Madison Square Garden on the afternoon of April 30, and broke a leg. He was taken to the New York Hospital.

Mrs. Channing Pollock (Anna Marile) left the office of Percy Williams last week, and commenced her duties as press representative for the Hippodrome yesterday, May 3. Wells Hawks having left the service of Shubert and Anderson on Saturday to become the publicity man for Dreamland, Maurice Raphael is taking Mrs. Pollock's place in Mr. Williams' office at the Hippodrome. Mrs. Pollock's permanent press agent has been selected.

Walter Shannon and May McKenzie have left Jesse Lasky's at the Waldorf, and yesterday (Monday) John Handricks and Dorothy Rogers took their places when the act opened its current week's engagement at the Waldorf.

At the Plaza Music Hall William Morris has set aside a special box for his guests of the press.

The Lyric Theatre, Newark, N. J., closed its season last Saturday night, and will reopen in the Fall under the direction of William Morris, Inc., and will be operated along the lines of the Morris American Music Halls. During the summer the house will be entirely renovated, and the seating capacity will be greatly enlarged.

Judge Pierce, of the Massachusetts Superior Court, handed down a decision on April 28 ousting the William E. Fox Amusement Co. from the Nelson Theatre, Springfield, Mass., explaining them from interfering with Managers Fox, who had obtained in the case are upheld. Mr. Fox took possession again Tuesday, and will reopen May 10 with his former policy of pictorial vaudeville. A master has been appointed to decide what damages Manager Fox is entitled to in the interruption of his business since the forcible seizure of the house March 22, when Owner Nelson took possession and installed the Fox Co., who offered him more rent as managers.

Fred McClellan, who has been with Brewster's Millions the past season, returned to New York last week, and will be connected with the management of Lena Park the coming season.

Julian Hittage played his first Chicago vaudeville engagement last week, and holds over this week at the American Music Hall. After his return to New York Mr. Hittage will take a two months' pleasure trip abroad, where he will make up new material for his dances and impersonations.

Walter C. Kelly will call to-morrow, May 5, on the "Mauretania," to open at the Palace, London, May 24 for two months with the provinces to follow. Alexander and Scott will call on the same boat, returning in the Fall to open with Cohen and Harris' Minstrels. Hittage's Minstrels will call on the "Mauretania." The Four Harveys call on the "Kaiser Wilhelm" the second. The Harveys will split later on, one of the boys putting out an act with five girls.

Harry Sawyer and J. Bennett have been engaged by the Bijou Circuit Co. to play New Brunswick, Perth Amboy, Bayonne, and Orange.

The Knickerbocker Circuit, Inc., have recently enlarged their facilities for handling vaudeville bookings. This agency recently succeeded Walter J. Plummer, the vaudeville representative of the Atlas Booking Circuit and the Knickerbocker Circuit, and will in the future do business under the direction of Lester D. Mayne and Harold Brooks Franklin. The firm now has some of the finest theatres and parks in the States of New York, Pennsylvania and New Jersey, and they practically control the smaller time of the State of Connecticut, consisting of some twenty odd theatres.

Madame Alice Tachow and her performing cats, a new European act, was added to the Hippodrome circuit last week.

May Irwin, it is reported, won a second suit against her sister, Flo Irwin, in the United States Circuit Court at Buffalo last Monday, April 26. The first suit was to prevent Flo Irwin from using the sketch Mrs. Peckham's Carrouse, in vaudeville, while the second was to prevent her from using Mrs. Mir Miron, which May Irwin contended, it is said, was an altered version of the other sketch. Judge Hand is reported to have granted May Irwin's contention and to have issued a permanent injunction against her sister's using the second named playlet.

Alfred Latell, according to newspaper reports received, secured a remarkable hit last week in The Water Witch, when that new vaudeville production played at the Theatre in Wilkes-Barre, Pa. Latell plays the part of a double-act frog, this being his latest animal impersonation.

Minerva, the "American Queen of Mystery," who claims to be the only woman bridge jumper, will

break her and handcut expert in the world, has been creating quite a sensation in England, where she has been playing the leading parts. Newspaper notices received from the other side give glowing accounts of her exhibitions.

In The Debutante, J. Aldrich Libbey and Katherine Trayer are making a big hit in the far west. Lamar and Gabriel received permission from Klau and Kanger to play a new version of Buster Brown and Tiger for one week at the Majestic Theatre, Chicago, beginning April 26. They will both go with Little Nemo next season. Master Gabriel is to be replaced in the Buster Brown and Tiger sketch by Louis Morlock.

Alice Morlock and her co. in Billy's Girl, written especially for her by Charles W. Doty, opens on the Interstate Circuit May 10. Miss Morlock has just completed thirty weeks on the S. and C. time.

William Morris has booked James J. Jeffries for an engagement in England to follow his appearance over the Morris Circuit. Sam Berger and Mrs. Morris will accompany him on the trip abroad.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abbott, Arthur—Orph., Mansfield, O.
Adams, Bob, and Bob Allen—Maj., Chgo.
Adelman, Joseph—Supper, London, Eng., March 15—May 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, 165, 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, 225, 230, 235, 240, 245, 250, 255, 260, 265, 270, 275, 280, 285, 290, 295, 300, 305, 310, 315, 320, 325, 330, 335, 340, 345, 350, 355, 360, 365, 370, 375, 380, 385, 390, 395, 400, 405, 410, 415, 420, 425, 430, 435, 440, 445, 450, 455, 460, 465, 470, 475, 480, 485, 490, 495, 500, 505, 510, 515, 520, 525, 530, 535, 540, 545, 550, 555, 560, 565, 570, 575, 580, 585, 590, 595, 600, 605, 610, 615, 620, 625, 630, 635, 640, 645, 650, 655, 660, 665, 670, 675, 680, 685, 690, 695, 700, 705, 710, 715, 720, 725, 730, 735, 740, 745, 750, 755, 760, 765, 770, 775, 780, 785, 790, 795, 800, 805, 810, 815, 820, 825, 830, 835, 840, 845, 850, 855, 860, 865, 870, 875, 880, 885, 890, 895, 900, 905, 910, 915, 920, 925, 930, 935, 940, 945, 950, 955, 960, 965, 970, 975, 980, 985, 990, 995, 1000, 1005, 1010, 1015, 1020, 1025, 1030, 1035, 1040, 1045, 1050, 1055, 1060, 1065, 1070, 1075, 1080, 1085, 1090, 1095, 1100, 1105, 1110, 1115, 1120, 1125, 1130, 1135, 1140, 1145, 1150, 1155, 1160, 1165, 1170, 1175, 1180, 1185, 1190, 1195, 1200, 1205, 1210, 1215, 1220, 1225, 1230, 1235, 1240, 1245, 1250, 1255, 1260, 1265, 1270, 1275, 1280, 1285, 1290, 1295, 1300, 1305, 1310, 1315, 1320, 1325, 1330, 1335, 1340, 1345, 1350, 1355, 1360, 1365, 1370, 1375, 1380, 1385, 1390, 1395, 1400, 1405, 1410, 1415, 1420, 1425, 1430, 1435, 1440, 1445, 1450, 1455, 1460, 1465, 1470, 1475, 1480, 1485, 1490, 1495, 1500, 1505, 1510, 1515, 1520, 1525, 1530, 1535, 1540, 1545, 1550, 1555, 1560, 1565, 1570, 1575, 1580, 1585, 1590, 1595, 1600, 1605, 1610, 1615, 1620, 1625, 1630, 1635, 1640, 1645, 1650, 1655, 1660, 1665, 1670, 1675, 1680, 1685, 1690, 1695, 1700, 1705, 1710, 1715, 1720, 1725, 1730, 1735, 1740, 1745, 1750, 1755, 1760, 1765, 1770, 1775, 1780, 1785, 1790, 1795, 1800, 1805, 1810, 1815, 1820, 1825, 1830, 1835, 1840, 1845, 1850, 1855, 1860, 1865, 1870, 1875, 1880, 1885, 1890, 1895, 1900, 1905, 1910, 1915, 1920, 1925, 1930, 1935, 1940, 1945, 1950, 1955, 1960, 1965, 1970, 1975, 1980, 1985, 1990, 1995, 2000, 2005, 2010, 2015, 2020, 2025, 2030, 2035, 2040, 2045, 2050, 2055, 2060, 2065, 2070, 2075, 2080, 2085, 2090, 2095, 2100, 2105, 2110, 2115, 2120, 2125, 2130, 2135, 2140, 2145, 2150, 2155, 2160, 2165, 2170, 2175, 2180, 2185, 2190, 2195, 2200, 2205, 2210, 2215, 2220, 2225, 2230, 2235, 2240, 2245, 2250, 2255, 2260, 2265, 2270, 2275, 2280, 2285, 2290, 2295, 2300, 2305, 2310, 2315, 2320, 2325, 2330, 2335, 2340, 2345, 2350, 2355, 2360, 2365, 2370, 2375, 2380, 2385, 2390, 2395, 2400, 2405, 2410, 2415, 2420, 2425, 2430, 2435, 2440, 2445, 2450, 2455, 2460, 2465, 2470, 2475, 2480, 2485, 2490, 2495, 2500, 2505, 2510, 2515, 2520, 2525, 2530, 2535, 2540, 2545, 2550, 2555, 2560, 2565, 2570, 2575, 2580, 2585, 2590, 2595, 2600, 2605, 2610, 2615, 2620, 2625, 2630, 2635, 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REVIEWS OF NEW FILMS.

UNUSUAL NUMBER OF NOTABLE SUBJECTS RELEASED LAST WEEK.

The Vitaphone Comedy, "His First Love," Wins Warm Praise—Gaumont's "Unwritten Letter"—a Strong Drama—Biograph's Issues of Usual High Order—Kalem Company Scores with an Excellent Subject—Pathe, Selig, Edison, and Essanay Also Issue Fine Pictures.

The subjects issued last week by the licensed companies rank unusually high in quality, testifying again to the commendable efforts the manufacturers are making to produce material of constantly improving merit. Among the best of the week's issues the following may be noted as particularly worthy of praise: Vitaphone's charming comedy, "His First Love," Gaumont's strong dramatic subject, "The Unwritten Letter," Kalem Company's pathetic story, "The Artist and the Girl," Biograph's "Tie an Ill Wind That Blows No Good, and Lucky Jim," Pathe's Gold Prospector, and "The Bohemian Girl," Edison's Little Shepherd, Selig's Mephisto and the Maid, and Essanay's Old Heidelberg.

A Fighting Chance (Selig, April 22).—This picture is a Western melodrama depicting a wild mountain scene and while it opens along general lines of certain previous Selig melodramas, it has a novel ending and is quite interesting. The cowboy love a girl. The good cowboy is favored by the girl and her mother and the bad man has the support of the drunken father. The two rivals finally agree to cut the cards for the girl and the good fellow wins, whereas the other one shoots and kills the girl. He is pursued and captured and is about to be strung up when the wounded girl intervenes and he is allowed to go.

Who's Who (Edison, April 22).—There appears to have been an amusing plot at the bottom of this comedy film, so much so that if it had been cut down to reasonable length it might have passed muster, notwithstanding the propensity of the actors to jump and keep around corners in the mistaken idea that such action is funny. With the exception of two or three really humorous situations the greater part of the film is almost too slow and tedious to describe, and it will be a mercy to spare the details. A sea captain who has never met his brother's wife and child calls on the family and sends one of his sailors on ahead to announce his coming. The sailor is in love with the maid, and through a dreary mass of detail the sailor and captain become mixed up in their entanglements and each one is taken for the other. In most capable hands much more could have been made of this story.

The Northern Schoolmaster (Kalem, April 22).—There is a fine scene in this picture that should be especially commended. The Northern Schoolmaster rescues a Southern girl from a burning house and it is done in a thrilling manner with a quantity of smoke that makes the scene remarkably realistic. All that is wanted is red tint to make the fire one of the best ever shown in motion pictures. The principal characters are presented with less of the over-acted posing than has been usual in recent Kalem pictures, and the plot is quite faithful in its story of reconstruction days in the South. A young man from the North goes South to teach a school of colored children, being earnestly opposed by the Southern element on the race question. The Ku Klux order him away and when he refuses to go he is taken out at night and whipped. He finally wins the regard of the whites by saving the girl from the fire.

The Fool and the Old Fool (Pathe, April 22).—If we overlook the French quality of the humor ("it is surprising it passed the volunteer censor"), this picture must be pronounced a remarkably clever light comedy, well acted and directed. A comical man enters a shop where the proprietor's shop where she does a new dress, while the streets are filled with different passing women. His wife doesn't see him when she comes out, and he doesn't recognize her, but follows her, thinking her some other woman. She goes to the apartment of another man for a clandestine dinner and the husband seeing her enter the house waits for her to come out, intending to pursue his flirtations. Inside, she and the other man look out of the window and see the husband peering back and forth on the sidewalk and concealing himself in the shadows. She escapes by changing clothing with a colored boy, and returning to the dressmaker's where she resumes her former dress and goes home. The husband follows the colored boy now attired in the wife's new dress and heavily veiled, whom he takes him to the colored boy, who makes his peace by presenting her with a piece of jewelry he had purchased with the intention of giving it to the veiled lady.

The Last Sheep (Vitaphone, April 24).—It is probable that this picture was made before the Vitaphone Company commenced their new work. The characters have the unpleasant peculiarity of quick and jerky movements that make the scenes appear hasty and unnatural. Otherwise, the story is not a bad one. A girl forsakes her faithful sweetheart for a handsome stranger, who wins her with a mock marriage only to repudiate her afterward. She rather promptly becomes a beggar, and at last wanders back to her old sweetheart's home, where she is taken in and forgiven by the young man and his mother.

The Faithful Fool (Vitaphone, April 24).—This picture is well acted, costumed and staged, but there is something lacking in the story to make it wholly clear. A princess is in love with a young nobleman, but her father objects, and she cannot believe it is the man to whom her father intends her to be married, because that individual has no occasion to steal her. However, she is stolen and the "faithful fool" turns the true love and the man with him to the rescue. In the sword fight the kidnappers and the fool are killed, leaving the two lovers alone and reunited.

The Martyrdom of Louis XVII (Pathe, April 24).—This historical colored picture is produced with great detail of costume and scenery, and the acting is of high class. The heartless and cruel treatment to which history tells us the young son of Louis XVI, was subjected by the French revolutionists is depicted with almost too much realism to be entirely welcome, but it is scarcely overdrawn for all that. The accepted belief that the boy died in prison is the version adopted in the Pathe picture.

The Squire and the Noble Lord (Urban-Ellipse, April 24).—The feature of this picture is the comic background. Apparently it was taken amidst the ruins of some abandoned ancient town. The characters are those of two or three centuries ago. The noble lord desires to possess the great heart of the squire, and when the latter interposes to protect the girl the lord throws him into prison. The girl appeals to the lord for mercy for her sweetheart and the lord, thinking to terrify her into submission, has the prisoner brought forth, with the threat that he is to be thrown over a high cliff if she persists in refusal. But the squire frees himself, throws the lord over the cliff and escapes with the girl. The acting is satisfactory except at the tragic ending, when the lord helps the squire by running to the wall to be cast over.

Lucky Jim (Biograph, April 26).—In this pleasing comedy a pretty young wife turns out to be a vixen, beating her husband over the head with the table because he complains about her bad cooking. When the husband dies from indignation, the widow promptly marries a young man whom she had previously refused. The second husband has always looked with envy on the first, calling him "Lucky Jim," but marriage soon dissolves his opinion of the mistaken idea. The wife breaks the china over his head at their first meal when he ventures to complain of the cooking, and he is now convinced that his predecessor, being safely dead in bed, "Lucky Jim," may be permitted to take a nap in the manner in which the wife's whimsical temper is shown. It would appear that this point could have been more subtly indicated.

Twins Brothers (Biograph, April 26).—The excellent acting of the Biograph players is almost lost in this shallow "comedy." Twins become separated and long to see each other. They meet

edly meet, one made up as a lion in a circus side show, and the other as a gorilla, both in the same cage. The effort to get a laugh by making each brother appear to be frightened at the other in his animal disguise is something of a failure because neither disguise is at all convincing.

Why the Mail Was Late (Lubin, April 26).—In one or two scenes there is considerable success shown in giving a Western atmosphere to this picture, always a difficult thing to do in Western landscapes. If open country, showing few trees and no fences had been chosen for all the scenes, the whole effect would have been more satisfactory. The acting, also, could have been improved, especially that of the wounded mail carrier, whose behavior about the camp of a despatched soldier in the final scene there is an opportunity lost when the wounded mail carrier struggles into town with the mail. It would have been more effective if the horse had come in alone and had led the messenger back for his master. The story concerns a mail carrier who is waylaid and robbed, but who escapes on the robbers, kills them and recovers the mail.

Inventions of an Idiot (Lubin, April 26).—This is a trick picture of only passing merit. The French in this sort of thing is so well and there are so many better subjects for American makers that it would appear a mistake to waste time on them on this side of the water.

The Gold Prospector (Pathe, April 26).—The wit and resourcefulness in which the beautiful colored picture is taken adds immensely to its value. Gold hunters in Western America are robbed at night by Indians and the captain of the miners' camp is killed. Scouts who have been stationed away from the camp discover the Indians and discover their hiding place. Hurrying to the camp the scouts rescue the miners and the party of whites surprise and defeat the savages. The Indian chief is then shot by the little son of the dead captain, and this is the only blooded act that might better have been omitted.

The Clever Reporter (Pathe, April 26).—Devoted to duty causes this reporter to resort to the rash expedient of marrying the lady who is in order to obtain the truth. The picture has a number of amusing moments, showing the efforts of the reporter in various disguises to induce the lady to talk.

The Little Shepherd (Edison, April 27).—Charming and effective in almost every particular, this picture is one of the best of the past week, and the Edison Company is entitled to praise for its production. The little boy who has been hired by a farmer to watch his flock of sheep is driven to the sheep pen, safely home at night. But there is one lamb missing and the farmer accuses the boy of stealing it. In the night the little lad rises from his bed, steals from the house with his faithful dog and finds the lamb, wounded in a rocky ravine. In rescuing the lamb he is himself injured and the dog goes back for help, bringing back a neighbor and the boy's mother, who carry the boy and lamb safely home. In the morning the farmer, on learning the truth, gives the lamb to the boy, and the little animal takes to the sheep fold, where it quickly seeks the sustenance that nature in such cases provides.

His First Love (Vitaphone, April 27).—This picture is a constant laugh from beginning to end, and every laugh is honestly earned. It is all an excellent illustration of what Tinseltown has so often pointed out—that the most effective picture comedies are those in which the actors are strained efforts to be funny, but in which humorous situations are naturally and logically brought about. The Vitaphone players in this picture do not depart for a moment from natural action. A youth is invited by a young girl to call on his mother, who has been living in a harem for the occasion, the youth has to get 25 cents from his parents to pay his carfare, his painful introduction to the girl's parents, the unwelcome arrival of another boy to call on the girl, and the angry attitude of the two lovers, the proud parent of his last quarter to the girl's little brother, and his long walk home in the rain, with other wholly consistent details which every grownup will remember as having occurred in his own experience, are irresistibly funny because they are all presented exactly as they take place in everyday life. If there had been any stage acting whatever, the picture would have been ridiculous. As it is, it is a gem of perfect picture comedy.

A Wanted Man (Vitaphone, April 27).—Coming after the above picture, this is a most outstanding picture. It might have passed for good comedy a year ago, but in the present stage of picture progress it would have been better unpublished. A man bringing home a dinner for his wife and friends on the way gets drunk—badly drunk—and while at home waits impatiently for the dinner that never comes. Late at night the drunkard reaches home, and is properly beaten by his wife. There are some laughs, but they are unpleasant ones, and the different scenes are rather uninteresting.

The Automatic Monkey (Gaumont, April 27).—This is a trick picture showing the different feats at drawing, sculpture and music which a large toy monkey appears to be performing. There is nothing clever about it.

How They Proposed (Gaumont, April 27).—There is no connected story in this film—merely a series of scenes showing how different people propose and follow up with more or less humorous methods employed by people in real life.

Before and After (Gaumont, April 27).—This is another short subject of hardly ordinary merit. A pretty girl is instantly sent and thoughtful to her sewing on buttons and brooches, and a young man's coat, turns out after marriage to be a careless and inattentive housekeeper, while the husband has changed in exactly the opposite way.

The Girl in the Red Dress (Pathe, April 28).—How a girl is abused by her three evil brothers is shown in this pretty colored subject. A good fairy comes to her aid and the brothers are stricken blind when they have robbed her of the magic wand and burn the fairy to death.

The Love Sick Barber (Pathe, April 28).—Light and amusing comedy is developed cleverly in this picture. A barber in love with his employee's daughter pays so much attention to her that he nearly cuts off a customer's head and is discharged. Donning an immense wig, he returns in disguise to have his hair cut and to get another interview with the girl. The wig comes off and the deception is discovered, but the girl pleads so strongly with her father that the young man is forgiven and wins the girl after all.

The Suspicious Fencing Master (Pathe, April 28).—There is nothing about this picture to indicate a fencing master except the title. A young man falls in love with a girl and is so in love that he has to take them off. In this condition he is discovered by the father, who returns unexpectedly. The young man pretends at first that he has called to see the old gentleman professionally, but a note is revealed in which the young man has asked for the girl's hand, and to the great joy of both young people the father promptly consents. The picture must be classed as of small account.

An Unwritten Letter (Gaumont, April 28).—For pathetic interest presented with the utmost warmth of feeling, this picture ranks as a rare triumph in pantomimic art. It is strongly convincing throughout and it tells a story that pulls the heart strings. A young man who loves his blind and aged grandmother is seduced by a heartless acquaintance and is led to fight a duel in which he is killed. Before the duel he exacts a promise from his father that grandmother shall never know, and the father and mother endeavor to keep the promise. They have told the grandmother that the young man has gone on a long journey, and when she grieves because he does not write to her they mail envelopes to her pretending they come from the dead boy. Unfortunately one of these blank letters arrives when the old lady is alone and she calls the gardener to read it. The secret is thus revealed and we see her in the last scene overcome with grief at the sad news they are at last forced to impart to her.

Old Heidelberg (Essanay, April 28).—With picturesque interest and production work along higher than ordinary lines, the Essanay Company has presented in this picture a subject of considerable merit. Some of the early scenes are without much point, and the settings for the royal palace might have been more elaborate, but taken as a whole the story is carried out with good effect. The love of the young prince for the waiter girl at Heidelberg and his grief at being forced by circumstances to give her up when the death of his father has brought him to the throne are convincingly shown, without overacting and in a way to win the sympathy of the spectators.

Tie an Ill Wind That Blows No Good (Biograph, April 29).—Something rambling in plot, but nevertheless clearly constructed and charmingly acted, this comedy film is extremely interesting and should be a profitable business proposition. A young man in a factory is in love with a girl who

played in the same place, and when a bully insults her he knocks him down and gets himself discharged by the angry little proprietor, whom he takes over his knee and spans, before quitting the place. Out of work and out of money he is cut into the street by his landlady. Hungry, he at last goes for something to eat in a restaurant, and when he is refused he grabs a sandwich and runs, eating it ravenously. A policeman pursues him into a vacant house, where he sneaks under the door, when his hat and coat, locks the officer in a closet, and while the policeman is in the next room a woman whose husband is almost murdering his family, and is induced to go in and arrest the man, which he accomplishes with neatness and dispatch, and marches the prisoner off to the station. The prisoner turns out to be a desperate character, badly wanted by the police, and the result is that after explanations have been made the volunteer officer becomes a policeman in fact, and is able to marry the girl he loves.

Boys (Lubin, April 29).—Bad boys, playing rude jokes on their betters, forms the well worn theme of this picture. The Lubin boys are no better and no worse than their predecessors from other film companies, and the subject can be dismissed with a single comment that it contains a number of fairly hearty laughs.

The House of Terror (Lubin, April 30).—A humorous idea furnishes the basis for this picture and it is rather cleverly worked out by the Lubin players. A very enthusiastic and energetic music master is giving a lesson to a young man and woman in a parlor at night. Their shadows are supposed to be cast on the blind. The word "supposed" is here used vividly, as no shadows appear on the blind from the window. It is only when we see the window from the outside that we know that shadows are supposed to be cast. But there the shadows are and they are most occasionally misleading in appearance, causing a great gathering of neighbors, who suppose murder is being committed and who rush into the house only to learn what fools they have been.

Mephisto and the Maiden (Selig, April 30).—Staged beautifully and acted with more than usual ability, this picture proves a success along a line not usually attempted by the Selig players. The character of Satan might have been more appropriately cast, but the old Friar who sells his soul to Satan for one day of love and who for the day is transformed into a young cavalier, winning the love of a maiden and her father, is a character of unusual merit, and is capably handled. The finish of the story, however, lacks logical consistency. After the Friar has been claimed by Satan he appears as a guardian angel before the maiden and her wounded sweetheart, restoring each to health.

The Artist and the Girl (Kalem, April 30).—Congratulations are due the Kalem Company for the pleasing and convincing manner in which this very human and uncomplicated story is presented. The characters appear the real people moved by genuine impulses and the scenes, all laid in the South, form pretty and appropriate backgrounds. The story is a simple one, commencing like many others, with a country girl in love with an artist, while her father is devoted to it. Like a number of other recent Edison pictures, it contains scenes that are too long drawn out, but it is to be noted with pleasure that we are spared, in this instance, the meaningless hopping about that has previously passed for Edison comedy acting. The story is a letter and the money arrives he has great difficulty in deciding on a place to hide it. He first tries a trunk, and it is a theatrical trunk, which leads us to ask how a Virginia negro is supposed to have a trunk of this character. Then he tries a carpet, but the money is hidden in the false bottom of an old chair in the garret. Two sons, who have longingly watched their father from concealment, so badly managed that he cannot by any possibility have failed to see them, try to steal the money. One thinks it is in the trunk and the other thinks it is in the bag, and both carry their prize to the garret to open them. They learn their mistake just as the old man is heard coming up the stairs, and they hide, only to see him take the money safely from the chair which they had both been using a moment before.

An Unsuccessful Substitution (Edison, April 30).—A meaningless story of a drunken man, without point or humor, is told in this picture. The "drunk" scenes from the beginning to the end, leaving his servant to substitute him in bed. The wife discovers the substitution and there the story ends. The action is filled in with much drinking of water by the thirsty inebriate, and by the appearance of an unidentifiable character through the window, but this by play adds no interest.

The Sculptor's Love (Vitaphone, May 1).—The Vitaphone players in this picture are hardly up to the standard of excellence recently set by this company, and the story itself is not a strong one. A young woman, whose father is a sculptor, has to marry an unwelcome suitor, runs away for a week's escape, accompanied by her maid, with whom she exchanges costumes. The two women are beset by highwaymen and are rescued by a young sculptor, who at once falls in love with the supposed maid and is induced her to pose for a bust, which he proceeds to model. He has just declared his love for the girl when the father and the unwelcome suitor arrive and is about to commit suicide when the girl returns and throws herself into his arms.

The Marathon Chase (Vitaphone, May 1).—A series of views of a genuine Marathon run are interspersed in between comedy scenes showing how a family of people, including father, mother, boys, a fat colored cook and an aged grandmother on crutches are carried away by the Marathon chase and start a little race of their own. The comedy is not unapproachably funny, excepting for a moment or two when the old lady goes into the event.

Two Ladies and a Beggar (Gaumont, May 1).—There is genuine humor in this picture, and it is splendidly presented by competent players. A sham cripple, crouched in a box on wheels to make it appear that he has lost his legs, is begging on the street. Two charitable old ladies are deeply impressed by his apparent misfortune and insist on visiting his home and providing for him. They cut off the legs of the new trousers they give him, much to his disgust, and buy him furniture constructed by a young woman who is similarly crippled and who she sees them from the window, and would visit them in, but the young man objects and "cries" the girl and she plunges a dagger to the heart of the cruel assistant.

Humming the Hippopotamus (Pathe, May 1).—Extremely interesting as well as humorous, this picture shows scenes along the Upper Nile, the shooting of a hippopotamus in the river, the recovery of the large carcass by the natives, the removal of the hide and the march homeward with the trophy.

"SPECTATOR'S" COMMENTS.

It is amusing to note the naive assumption of importance with which a certain moving picture trade paper, *The Moving Picture World*, takes to itself credit for influencing the film manufacturers to pay increased attention to the matter of quality in the films they are producing. "They are simply echoing," says the *World*, "the battery cry that was first raised in these pages some three months ago." "Three months ago" is good. There is scarcely a film that is now being issued that is the product of the past three months. Nearly all, especially those that may lay claim to "quality," were planned and many of them completed longer than three months ago, so that if the manufacturers are exhibiting the results of any influence other than their own good sense and judgment in the production of better films, it is not from the source claimed above that the influence came. The *Moving Picture World* commenced urging "quality" nearly a year ago, when it first turned its attention to the motion picture field, and it has continued to urge it constantly ever since. It is generally conceded that this *Moving Picture World* in this matter has had much to do in the way of encouraging a greater degree of art in film production, not only in America but in Europe as well, but it would be mere assumption to claim for this *Moving Picture World* any undue amount of credit for the improvement that has been made. The manufacturers themselves are the ones who are actually making the improvements. They were striving to improve a year ago just as they are striving to improve now, and just as they will continue to improve. The *Moving Picture World* saw where the other papers devoted to the motion picture field were negligent of their duty and their opportunities and it led the way by pointing out in impartial criticism the defects of current film production, and these criticisms were and are generally welcomed by the manufacturers, who, being men of reasonable sense, are naturally eager to profit by outside opinions regarding their films.

But while the *Moving Picture World* can have no wish to rob the manufacturers of any of the credit which justly belongs to them, it can very properly lay claim to all of the credit for waking up the other periodicals that devote attention to moving picture affairs. The *Moving Picture World* in particular. This *Moving Picture World* was the first paper of any description to consistently and seriously review moving picture subjects, urging quality and improvement, and it is still the only one that carefully reviews all licensed American films as soon as they are issued. After this *Moving Picture World* demonstrated the value of film reviews the *Moving Picture World* very wisely adopted a similar policy, to a limited extent, and it has been very much improved as a publication in consequence.

The circumstance noted above, that films that are now being issued by the manufacturers are largely the studio and factory production of months ago, calls attention to a fact which should be taken into consideration in the review and criticism of motion picture subjects. Owing to the exigencies of the business, the wise manufacturer is always several months ahead in the preparation of his regular output of films. The Pathe Company has submitted to the "censorship" committee nearly if not quite 150 subjects in the last three months if not another subject were received from Paris. The Vitaphone has recently released subjects manufactured last summer, and all the other makers are weeks and months ahead of their schedule. The result is that when a manufacturer sets out to improve any feature of his output the fact does not become apparent for a long time afterward. In the interim he may issue subjects showing the very defects he has commenced to correct, and the watchful critic may thus be misled into the belief that the manufacturer is blind to the faults of his films and has no desire to progress. It is a question if it would not be better for him to sacrifice the more faulty subjects to the junk pile and pocket his loss, rather than injure his reputation by putting out material he knows to be open to criticism. Some of them do this, notably the Biograph Company, which has thereby gained a deserved reputation for uniformity of excellence not equaled by that of any other film manufacturing company in the world.

But uniformly good as the Biograph production is constantly proving to be, it is not the only American company that has made remarkable strides in the direction of equal quality. The Vitaphone Company is showing equal improvement, as its recent Napoleon subject and others of the same class already in preparation abundantly prove. Then there is the Selig Polyscope Company, of Chicago, with an ambition that knows no bounds and with an enterprise and energy that must make it a dangerous competitor for supremacy. Indeed, there is no American company not to speak of the foreign manufacturers, that does not feel the spur of rivalry and is not giving evidence of great achievements to come. This is as it should be, and out of it we may expect to see in the future still greater advance in artistic quality than has been attained in the past.

A NARROW ESCAPE.

Prohibitive Legislation Against Motion Pictures Narrowly Averted in Albany.

The motion picture business of New York State had a narrow escape last week from virtual extinction. The proposed bill prohibiting the use of celluloid films in motion picture machines, which this *Moving Picture World* first reported exclusively some weeks ago as having been introduced in both branches of the Legislature, and duly passed by the Senate on Wednesday in the amended form referred to exclusively in last week's *Mirror*. The amended bill prohibited the use of celluloid film unless it be readed through. In this form the bill went to the House and might have been passed had not Chester Burnett, representing the Pathe Company, arrived in Albany in time to explain to certain members, who in turn explained to the House, that if such a bill became a law it would probably result in closing every moving picture theatre in the State. The result was that the bill was recommitted to the committee and, as the Legislature soon after adjourned, died a natural death.

There is much speculation as to the strange activity that has been behind this piece of proposed legislation. Was it an attempt to kill the motion picture business in New York State, or has it been an effort to promote a new kind of screening material? There have been claims made that a certain fireproof material has been invented that will render celluloid film practically fireproof. A representative of this material has been shown a strip of film that it was claimed had been as true as steel in its stand against fire. It was explained that the material was a new kind of celluloid, and that it was claimed that the fireproof material gives the film an unpleasant yellow tint that injures the quality of the picture. However, the motive behind the efforts to pass the bill was to force the use of celluloid altogether? It is in this question that is causing film manufacturers to wonder who it is that is so strongly interested in striking a blow at the motion picture business.

RECEIVER FOR HARRY DAVIS COMPANY.

The Harry Davis Amusement Company, operating motion picture theatres in Philadelphia, went into the hands of a receiver April 28. The direct cause was failure to pay a \$2,100 rent bill.

AN INJUNCTION GRANTED

IN THE CASE OF THE FOX AMUSEMENT COMPANY AGAINST THE MAYOR AND OTHERS.

The Present Police Interference with the Operation of a Moving Picture Show on Sunday—Judge Carr, However, Holds It So That an Arrest May Be Made if the Law Is Violated, and Gives His Conception of the Law.

Following is Judge Carr's opinion in the case of the application of the Fox Amusement Company for an injunction to restrain the Mayor and other municipal officers from interfering with its operations on Sunday:

CASE, J.: The plaintiff owns and operates a business, consisting of the amusement of the public in the form of a moving picture show, to which admission fee is charged. He has obtained a license under the municipal ordinance to carry on his business as "a common show." This license contains a clause, making the condition that his place of business shall not be opened or operated on Sundays. Notwithstanding this express condition, he desires to carry on his business on Sundays and asks injunctive relief against police interference with his place. His theory is that his business is not "a common show," and therefore needs no license; or that if it be "a common show" and needs a license, the condition denying Sunday operation is so arbitrary as to be void of law. Therefore, he urges, that if the police will not let him operate on Sundays, they threaten to do a contumacious trespass upon his property, and hence entitle him to equitable relief.

The nature of the business of moving picture shows is commonly enough known; it is open to the public for an admission fee and aims sometimes at public instruction, but most commonly at public amusement. It has every essential feature of "a common show" and falls clearly within that class of business which has ever been subject to licensing by the State or municipal authorities. This seems to me indisputable, notwithstanding the earnest and able brief of the plaintiff's counsel.

This brings us to a consideration of the plaintiff's second proposition, viz.: That the condition expressed in the license is null and void, as being beyond the power of the Mayor. Briefly stated, this proposition rests upon the contention that the giving of a moving picture show is not itself unlawful on Sunday; and therefore that the condition seeks arbitrarily to deny the plaintiff the exercise of his lawful rights. It is then held that a moving picture show on a Sunday is not in violation of what was Section 255 of the Penal Code and what is now Section 2145 of the Penal Law. (People v. Finn, 57 Misc. 659. People v. Hemel, 137 A. D. 634.)

Section 255 of the Penal Code or Section 2145 of the Penal Law are not the only statutes which affect the question, and hence both of the decisions cited must be confined to their precise facts. In the Finn case the Court recognized that there were moving pictures being shown within the prohibition of Section 1481 of the Greater New York Charter as well as Section 277 of the Penal Code (now Section 2152 of the Penal Law), and expressly declared itself as confining its decision to the very facts before it. In the Hemel case, which was decided later, there was a conviction for conducting "a public show" on Sunday, by means of a moving picture exhibition. The learned justice who wrote for the majority of the Court, observed in his opinion, "Nor is there any question whether the defendant unlawfully carried on Sunday, inasmuch as he was charged an admission fee. No such charge was made against him, and it may be that none would be." That case was decided on the theory that the "public show" forbidden by Section 255 of the Penal Code was an outdoor or open air show only, and reversed the conviction, because the proofs showed indoor performance. An examination of the records on appeal in the Hemel case shows that no proof whatever was given as to the nature of the entertainment conducted by the defendant, except that there were moving pictures thrown upon a screen, and as a witness testified "the show trial was shown." There was no attempt at proof, therefore, to connect the defendant with any claimed violation of Section 277 of the Penal Code. This decision was predicated upon the assumption that Section 255 of the Penal Code applied to the facts of that case. So far as it goes, that decision binds this Court whenever applicable.

In the Fox Amusement Company v. McEllen, 62 Misc. 106, Mr. Justice Blackmar assumed that the operation of a moving picture show did not fall within the provisions of Section 277 of the Penal Code, because they were not so enumerated in that section. Perhaps this assumption was not at all necessary to his decision. In fact, the learned court so declared when it observed later in its opinion: "Perhaps all that I have said on Sunday laws is mere dictum."

Yet the giving of "any tragedy, comedy, opera or dramatic performance" on a Sunday is later Section 2152 of the Penal Law (formerly section 277 of the Penal Code).

Now it is a matter of ordinary knowledge that from time immemorial dramatic performances have been given without the use of spoken words either by living or lay figures. In England and France the art of pantomime has reached a high state of perfection many, many years ago. It is a well recognized feature of the dramatic art. Likewise in Italy and other countries the performance of the marionettes has grown to a high degree of artistic excellence for centuries, and the little puppets were used for the public amusement in the gamut of dramatic performance. The use of either of these methods of performance in this State on a Sunday would unquestionably violate Section 2152 of the Penal Law.

Most of the moving picture shows are but the manifestation of the same art, and may be properly classifiable as dramatic performances, varying from their more common form of farce to the sublime tragedies. This much has been held by the U. S. Circuit Court of Appeals under the copyright law in Harper Bros. v. The Kalem Co. (N. Y. Law Journal, April 23, 1909.)

Of course, there may be and doubtless are, moving picture shows which do not constitute dramatic representation, but in any event the penal laws of this State should not be so construed as to discriminate between different forms of the same kind of public entertainment, for apart from the statute, one is as innocent as the other. A person should have such legal right to give a public dramatic performance on a Sunday with living speaking personages as actors as another has to employ for the same purpose lay figures or photographic representation.

In the granting of a license the Mayor is vested with a proper discretion with which the courts should not interfere. This discretion, however, excludes the idea of the exercise of the power in such manner as to be arbitrary. Whenever such discretion is exercised arbitrarily, the courts will interfere for the benefit of those seeking licenses. The issuance of a license in this case imports that both the plaintiff and his place of business satisfy the requirements of law. The Mayor, however, holds that the plaintiff's business should not be conducted on Sundays. To the extent wherein the business may be unlawful, the Mayor is right. To the extent in which it may be lawful, the Mayor should not interfere by the exercise of arbitrary power. The things which cannot be done lawfully on Sunday are all enumerated in the Penal Law of this State. It is not for any power other than the Legislature either to enlarge or restrict the scope of this law. The latest expression of the Court of Appeals on the subject of license to be found in the case of The People, etc., vs. The State Racing Commission, 130 N. Y. 21, where it was held that a peremptory mandamus should issue to compel the granting of a license to conduct a race track, where the refusal was based upon reasons not within the contemplation of the statute which conferred the power to license. The answering affidavits did not disclose any special reasons for refusing the plaintiff leave to operate his show on Sunday, other than the mere fact of its being Sunday.

There are many a dozen similar applications for injunctions now before this court, and which are decided herewith; and it appears from the moving papers in each of them that there are several hundred moving picture shows in operation under licenses which contain no condition as to Sunday closing. The result is anomalous, if not somewhat worse. The ordinary man will find himself unable to understand the apparent situation. While this result does not come about from any bad faith or favoritism, yet it looks so ill that a misunderstanding about it on the part of the average man is somewhat excusable. It should be, and is, an easy matter to determine fully in an appropriate tribunal whatever is mooted in the question of moving picture shows on Sundays. The criminal courts are open to punish any violation of the law. If the plaintiff gives his show on a Sunday which violates Section 2152 of the Penal Law, the police should not be restrained from arresting him and bringing him to trial. If he does not actually violate the law, then constant police interference is nothing less than a continuous trespass, and should not be tolerated. An injunction will be granted pending the trial of this action, but so limited in terms as not to restrain the police from making a lawful arrest for any act of the plaintiff or his employees which constitute a violation of the Penal Law. The order must be settled on notice.

Gustavus A. Rogers, attorney for the Fox Amusement Company in the case, is being congratulated on its outcome thus far.

MAY OPERATE SUNDAYS.

Attorney Rogers for Motion Picture Houses Secures Favorable Decision from Justice Carr.

Under the decision of Justice Carr rendered Saturday and referred to elsewhere in this issue of *The Mirror*, motion picture theatres in Greater New York must be licensed for seven days or not at all. The Mayor's plan of excluding Sunday from the common show license is declared illegal, and a great weight is lifted from the minds of motion picture managers as well as all other amusement managers who operate under common show license.

In the meantime motion picture houses having expired licenses have been conducting without molestation under an order issued to the police by Commissioner Bingham pending the issuance of the new license. The order reads as follows:

"You will permit all places holding common show licenses that expire April 30 and holding department receipts for renewals and which you have not received specific orders to close, to operate until further orders. This order does not permit these places to run on Sunday, May 2, except such places as were specified in a previous order. Places operating on common show licenses will not be interfered with unless the law is violated."

Notwithstanding this order the Keith and Proctor houses on Twenty-third Street were closed Sunday afternoon by the police because it had no license. The treasurer for Keith and Proctor later produced a receipt for the license money, dated April 16, and the houses were reopened at 7 P. M.

One point is noted in the Justice Carr decision, which may be a source of future trouble, notwithstanding its sweeping reversal of the Mayor and police in the matter of Sunday opening and summary closing of theatres. The Justice holds that motion pictures representing dramatic action are dramatic performances, and are therefore contrary to law on Sundays. The assumption is that under this decision the police will be expected to permit on Sundays only such exhibitions of motion pictures as do not come within the description of dramatic representations.

Gustavus A. Rogers, the attorney for the picture theatre managers, who secured the injunction from Justice Carr, is being warmly congratulated for his successful handling of the case.

LICENSED FILM RELEASES.

May 3. (Bio.) The Eavesdropper. Drama.....	644 ft.
" 3. (Bio.) The Suicide Club. Comedy.....	318 "
" 3. (Lubin) The Falling Arrow. Drama.....	548 "
" 3. (Lubin) Puss in Boots. Comedy.....	525 "
" 3. (Pathe) Your Turn, Marquis. Comedy.....	377 "
" 3. (Pathe) Between Love and Honor. Drama.....	544 "
" 4. (Vita) Flat Footed Devil. Comedy.....	489 "
" 4. (Edison) Converted by Billiken. Comedy.....	485 "
" 4. (Edison) A Road to Love. Drama.....	560 "
" 5. (Urban-Eclipse) Forgotten. Drama.....	490 "
" 5. (Urban-Eclipse) The Peddler's Reward. Drama.....	463 "
" 5. (Essanay) A Mexican's Gratitude. Drama.....	1000 "
" 5. (Pathe) Way to Happiness. Comedy.....	478 "
" 5. (Pathe) Eddy's the Ball. Comedy.....	502 "
" 6. (Bio.) The Note in the Shoe. Comedy.....	711 "
" 6. (Bio.) One Busy Hour. Comedy.....	719 "
" 6. (Lubin) The Old Hall Clock. Drama.....	815 "
" 6. (Selig) Chinatown Slavery. Drama.....	795 "
" 6. (Selig) Adventures of a Keg. Comedy.....	200 "
" 7. (Pathe) Haunted by the Cops. Comedy.....	497 "
" 7. (Pathe) Instantaneous Nose Powder. Comedy.....	382 "
" 7. (Pathe) A Chinese Wedding. Scenic.....	289 "
" 7. (Kalem) Love's Triumph. Drama.....	975 "
" 7. (Edison) Fuss and Feathers. Comedy.....	605 "
" 7. (Edison) The Doctor's Dinner Fail. Comedy.....	305 "
" 8. (Vita) Where There's a Will There's a Way. Comedy-Drama.....	942 "
" 8. (Pathe) Zouzon, the Lucky Dog. Drama.....	761 "
" 8. (Pathe) Thanksgiving Turkey. Comedy.....	279 "
" 8. (Gaumont) New Pain Killer. Comedy.....	370 "
" 8. (Gaumont) Four Footed Hawkshaw. Drama.....	590 "
" 10. (Bio.) Jones and the Lady. Drama.....	711 "
" 10. (Bio.) The French Duel. Comedy.....	407 "
" 10. (Pathe) Mireille's Sincere Love. Drama.....	528 "
" 10. (Pathe) A Striking Lady. Comedy.....	348 "
" 11. (Lubin) (Titles not reported). Drama.....	655 "
" 11. (Vita) The Luck of the Irish. Comedy.....	300 "
" 11. (Gaumont) (Kleine) An Overeen Keel. Drama.....	708 "
" 11. (Gaumont) (Kleine) The Cyclone. Comedy.....	197 "
" 11. (Edison) Lunatics in Power. Comedy.....	945 "
" 12. (Pathe) The Hunter's Grief. Drama.....	974 "
" 12. (Essanay) The Bachelor's Wife. Comedy.....	550 "
" 12. (Essanay) The Bachelor's Wife. Comedy.....	450 "
" 12. (Urban-Eclipse) (Kleine) A Timely Apparition. Drama.....	601 "
" 12. (Urban-Eclipse) (Kleine) Wilbur Wright and King Edward VII. Topical.....	106 "
" 12. (Urban-Eclipse) (Kleine) Bamboo Fole Equilibrat. Sport.....	106 "
" 13. (Bio.) A Baby's Shoe. Drama.....	959 "
" 13. (Selig) In the Bad Land. Drama.....	1,000 "
" 13. (Lubin) (Titles not reported). Drama.....	905 "
" 14. (Kalem) Good for Evil. Drama.....	905 "
" 14. (Edison) The Pony Express. Drama.....	765 "
" 14. (Edison) See a Pin and Pick it Up. Comedy.....	285 "
" 14. (Pathe) A Faithful Old Horse. Drama.....	304 "
" 14. (Pathe) Manufacturing Steel Rails. Industrial.....	574 "
" 15. (Vita) The False Accusation. Drama.....	525 "
" 15. (Vita) Dime Novel Dan. Comedy.....	280 "
" 15. (Gaumont) (Kleine) The Actor's Mother. Drama.....	743 "
" 15. (Gaumont) (Kleine) Free Champagne. Comedy.....	143 "
" 15. (Pathe) A Woman's Heart. Drama.....	304 "
" 15. (Pathe) The Two Donkeys. Comedy.....	298 "
" 15. (Pathe) A Distracted Man. Comedy.....	262 "

CHILDREN BILL DEFEATED IN NEW JERSEY.

The Motion Picture Patents Company was instrumental in bringing about the death of a bill in the New Jersey Legislature, which would have made it a misdemeanor for an exhibitor to admit girls under sixteen between the hours of 6 p. m. and 8 a. m., and girls under fourteen at any time of the day unless accompanied by parent or guardian. The Patents Company contends that, under the reforms which it is bringing about, such as the "censored" films, clean, well ventilated theatres, and lights on during the show, the motion picture offers advantages of education and entertainment especially desirable for children, and believes this principle should be encouraged.

A TARIFF "JOKER."

What appears to be a "joker" that would admit to the American market practically all foreign made motion pictures, free of duty, has been discovered in the Senate tariff bill. Imported pictures now pay a duty of 25 per cent., and a similar duty has been fixed in the Senate bill, but there is a clause which was intended for the benefit of American tourists traveling with cameras, giving free entry to American made dry plates or films exposed abroad. As nearly all foreign motion picture films are made on Eastman stock this clause would admit them free of duty. Energetic steps are being taken to have motion pictures excepted from the provision.

AND THEIR EYES HOLD OUT.

To date the Censorship Committee has examined 200,000 feet of film. At the average speed of operation, fourteen separate pictures pass the eye every second that the machine is in motion. Thus the censors have seen about forty-six and one-half miles of film, and at the rate of twenty minutes running time for each thousand feet, have looked upon 3,300,000 separate pictures.

INDEPENDENT FILM RELEASES.

The Chicago Film Exchange announces the following importations, release dates not stated: A Smart Canture, comedy, 225 ft.; Cat in the Pot, comedy, 233 ft.; Indiscretion of Moving Picture, comedy, 297 ft.; High Art, comedy, 410 ft.; Tricks of the Photographer, comedy, 283 ft.; John Is No Longer a Child, comedy, 267 ft.; Novel Imitation, comedy, (Continued on page 15.)

CHAIRS Folding Steel Opera Chairs, all kinds. Fireproof Roofs, Rest-ance Grids and Wire. Repairing. New York Steel Production Co., Newark, N. J.

BIOGRAPH FILMS

Trade Mark

RELEASED MAY 3, 1909

Trade Mark

THE EAVESDROPPER

A story of sunny Spain, in which an eavesdropping resulted in the happy consummation of a pretty romance. Sefiorita, though deeply in love with a poor poet of the village consents to wed her father's creditor. This man, however, overhearing the mad words of parting between the lovers, decides to withdraw his claim to her hand, and presents the canceled notes to her as his offering. The subject is beautifully acted and is indeed a motion picture poem. Length, 644 feet.

THE SUICIDE CLUB

A very funny comedy showing how a young man, selected as the next candidate to shuffle, falls heir to a fortune. This changes his mind, and to force the club to release him from its oath he locks the door and turns on the gas. They are willing to speed the parting guest, but are loath to go with him, so he is released. Length, 318 feet.

RELEASED MAY 6, 1909

THE NOTE IN THE SHOE

Romance of a factory girl who for a lark writes a note and puts it into one of the shoes she is packing. It falls into the hands of a grouch whose unreasonable kicking causes her discharge, but at the same time brings her to the notice of the proprietor, who becomes so impressed with her artlessness that he falls desperately in love and marries her. The subject is a decidedly pretty comedy drama. Length, 711 feet.

ONE BUSY HOUR

Jim Smith's grocery store is doing a very quiet business, so he decides to advertise it for sale. A call from an old countryman is the result. Jim, to boost the store, engages his friends to play the parts of customers. This they do with such a vim that the lube is scared away, fearing the store does more business than he could handle. Length, 279 feet.

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ALWAYS HEADLINERS

Watch for the New Trade Mark and note the winners.

Complete lectures of all films sent to nickelodeon managers without charge. If you are not on our mailing list, send in your name. KALEM CO., Inc., 235-239 West 23d Street, New York City.

Release day, Sat., May 1st

Winter Sports and Games at Stockholm, Sweden, 1908. Highly interesting subject. Length about 450 feet.

Siamese Actors and Actresses Playing a Siamese Drama. Photographed by our staff now operating in the Oriental countries. Length about 225 feet.

Release day, Wed., May 5th

Hard Working Elephants. Photographed by our Operator in India. Length about 402 feet.

Boxing Match. By Hallberg of Denmark and Young Joe Gans, "Baltimore Black." Lively Contest of Four Rounds. Length about 254 feet.

GREAT NORTHERN FILM COMPANY

(Nordisk Film Company, Copenhagen)
7 EAST 14TH STREET, NEW YORK
Awarded First Prize: Gold Medal and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908. Licenses under the Biograph Patents. All purchases and uses of our films will be protected by the American Mutoscope and Biograph Company.

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The only moving picture machine for a first class house. Send for Catalogue H.
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DRAMATIC COMPANIES.

BEN HUB (Klaw and Erlanger, mgrs.): Fortia, Ill., 4-8.
 DEFEAT OF GRAUSTARK (A. G. Delamater, mgr.): Hamilton, Ont. 3-4, Leavenworth 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 20-indefinite.
 BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill. 9-indefinite.
 BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill. 9-indefinite.
 BREWSTER'S BILLIONS (Francis Thompson, mgr.): Toronto, Ont. 3-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 CLAMMAN (George H. Brown, mgr.): Pittsburgh, Pa. 3-8.
 CLIMAX (The Joseph Weber, mgr.): New York city 12-13-indefinite.
 COLLIER WILLIAM (Charles Frohman, mgr.): Pittsburgh, Pa. 3-4, New York city 10-indefinite.
 COWBOY GIRL (Klaw and Erlanger, mgrs.): Chattanooga, Tenn. 3-4, Nashville 10-15.
 COW FURNER (Gerald; W. F. Mann, prop.): New York city 12-13-indefinite.
 CROSMAN, HENRIETTA (Marjorie Campbell, mgr.): New York city March 27-indefinite.
 DIXIE, HENRY E. (Henry W. Savage, mgr.): Chicago, Ill. April 12-indefinite.
 DOUGLAS, LARRY (John S. Brown, mgr.): New York city 12-13-indefinite.
 DREW, JOHN (Charles Frohman, mgr.): Kansas City, Mo. 3-4, St. Louis 10-15.
 ELLIOTT, HENRY (Sam S. and Lee Shubert, Inc., mgrs.): New York city 12-13-indefinite.
 ENGLISHMAN HOME (Charles Frohman, mgr.): New York city 12-13-indefinite.
 FAMILY, THE (Henry Miller, mgr.): Minneapolis, Minn. 2-4, St. Paul 4-8.
 FAVERHAM, WILLIAM (Frank J. Whitack, mgr.): New York city 3-8.
 FINE, REX (Marjorie Campbell, mgr.): St. Louis, Mo. 3-4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
 FOR HER CHILDREN'S SAKES (J. R. Clifford, mgr.): Washington, D. C. 3-4.
 GENTLEMAN FROM MINNESOTA (W. A. Brady and Jan. Grimmer, mgrs.): New York city Sept. 20-indefinite.
 GENTLEMAN FROM MINNESOTA (W. A. Brady and Jan. Grimmer, mgrs.): Chicago, Ill. April 25-indefinite.
 GEORGE, GRACE (Wm. A. Brady, mgr.): New York city 12-13-indefinite.
 GILBERT, PAUL (Julius Murry, mgr.): Kansas City, Mo. 2-4.
 GOING HOME (Sam S. and Lee Shubert, Inc., mgrs.): New York city April 15-indefinite.
 GOING HOME (Sam S. and Lee Shubert, Inc., mgrs.): New York city April 15-indefinite.
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 GREAT JOHN GANTON (Sam S. and Lee Shubert, Inc., mgrs.): New York city May 3-indefinite.
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 HANFORD, CHARLES E. (J. Lawrence Walker, mgr.): Cedar Rapids, Ia., 4, Iowa City 5, Davenport 6, Des Moines, Ill. 7, Des Moines 8, Y. 9-15.
 HILLIARD, ROBERT (Frederic Thompson, mgr.): New York city March 20-indefinite.
 HOUSE NEXT DOOR (Cohan and Harris, mgrs.): New York city 12-13-indefinite.
 IN THE NICK OF TIME (J. F. Sullivan, mgr.): Milwaukee, Wis. 2-8.
 IN WYOMING (H. E. Pierce and Co., mgrs.): Chicago, Ill. 12-13-indefinite.
 JAGG, LOUIS (Wallace Munro, mgr.): Charlotte, N. C. 4, Baltimore, Md. 10-15.
 KENTUCKIAN (Wm. K. Sparks, mgr.): Brooklyn, N. Y. 3-4.
 LION AND THE MOUSE (Henry B. Harris, mgr.): Boston, Mass. 3-4, Moberly 8, St. Paul 10.
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 MAN FROM HOME (Leibler and Co., mgrs.): New York city April 17-indefinite.
 MARQUEE (Wm. A. Brady, mgr.): Cleveland, O. 3-4, Pittsburgh, Pa. 10-15.
 MANTLE, ROBERT (Wm. A. Brady, mgr.): New York city March 6-indefinite.
 MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): New York city 12-13-indefinite.
 MELVILLE, ROSE (J. J. Sterling, mgr.): Buffalo, N. Y. 3-8, Baltimore, Md. 10-15.
 MONTANA (Southern: Harry D. Carey, prop.: Hot Springs, Ark. 3-4, Cheyenne, Wyo. 4, Salt Lake City 5, Reno, Nev. 6, Ogden, Utah 7, Portland, Ore. 8, Gladstone 10, Escanaba 12.
 MONTANA (Western: Harry D. Carey, prop.: Reno, Nev. 6, Boston, Mass. 3-4.
 NAZIMOVA, NME. ALIA (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal. April 26-8.
 NETHERSOLE, OLGA (W. A. Page, mgr.): New York city April 26-15.
 OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Boston, Mass. 3-indefinite.
 OLD ARKANSAY (G. A. Edwards, mgr.): Harrison, N. Y. 3-4, Odessa 5, Glasgow 7, Moberly 8, New York city 10-15.
 OUT IN IDAHO (F. N. Brush, mgr.): Kingfield, Me. 4, Bangor 5, Phillips 6.
 PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): New York city Feb. 1-indefinite.
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 POST, GUY RATES (Harrison Grey Fiske, mgr.): Providence, R. I. 10-15.
 RIGHT OF WAY (Klaw and Erlanger, mgrs.): Fargo, N. D. 3-4.
 ROBSON, ELEANOR (Leibler and Co., mgrs.): New York city 28-indefinite.
 ROBSON, MAY (L. E. Sire, mgr.): Baltimore, Md. 3-8, Boston, Mass. 10-15.
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CARROLL COMEDY (Lou Carroll, mgr.): Sisterville, W. Va., April 26-8.

CARPENTER, FRANKIE (Jere Grady, mgr.): Halifax, N. S., April 26-8.

CHANE-LISTOP (Clint Robbins, mgr.): Jefferson City, Mo., 15-22.

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CHOATE DRAMATIC (Harry Choate, mgr.): New York, N. Y., 3-6.

CUTTER STOCK (Wallace R. Cutter, mgr.): Marlborough, Ind., April 10-15.

FENBERG STOCK (Geo. M. Fenberg, mgr.): Hamilton, Ont., 15-22.

GRAHAM, FERDINAND (Woonster, O., 3-8.

HALL, DON C.: Greenville, Pa., 3-8, Akron, O., 15-18.

HARVEY STOCK (J. S. Garside, mgr.): Chicago, Ill., April 26-19.

HOWARD, FRANK J. (J. H. Dobbins, mgr.): Bloomington, Ill., April 19-8.

IMRON, BURT: Bolette, Mo. Dak., 3, 4.

JACKSON, ISABEL (P. H. Levin, mgr.): Sedalia, Mo.—Indefinite.

KRIS, RINGER (W. A. Varney, mgr.): Cumberland, Md., April 10—Indefinite.

KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Albany, N. Y., April 26-8, Augusta, Me., 10-21.

LA PORTE, MAE: Elkhart, Ind., 3-8.

LINDLEY, DORA (Dan Alman, mgr.): Georgetown, Del., 3-8.

MADON, GLORY (Fred Demont, mgr.): Sault Ste. Marie, Mich., 2-8.

MARKS BROTHERS (R. W. Marks, mgr.): Watertown, N. Y., March 23—Indefinite.

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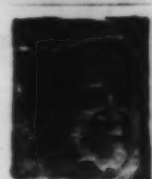
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